Kine WEEKLY

CIRCUITS DECIDE SEAT PRICES

See page 3.

MEET YOUR FUTURE PARTNERS!

Blessed by the star-making magic of M-G-M,
the people introduced to you on the next page are

working with all the fire and enthusiasm of
youth to make their fame and fortune!
They are your partners in

fortifying the future of your box-office
and of the industry itself!

M-G-M's GENE KELLY in "For Me and My Gal," "DuBarry Was a Lady," "Pilot No. 5," "Private Miss Jones"

M-G-M's SUSAN PETERS in "Random Harvest," "Tish," "Dr. Gillespie's New Assistant," "Assignment in Brittany"

M-G-M's PIERRE AUMONT, the French star who's a Hollywood sensation in "Assignment in Brittany"

M-G-M's DONNA REED in "Courtship of Andy Hardy," "Eyes in the Night," "Apache Trail," "The Human Comedy"

M-G-M's JAMES CRAIG in "The Omaha Trail," "Northwest Rangers," "The Human Comedy," "Girl in Overalls"

M-G-M's MARGARET O'BRIEN in "Journey for Margaret," "Dr. Gillespie's Criminal Case," "Lost Angel"

M-G-M's WILLIAM LUNDIGAN in "Apache Trial," "Northwest Rangers," "Salute to the Marines"

M-G-M's JEAN ROGERS in "The War Against Mrs. Hadley," "Stranger in Town," "The Girl in Overalls"

M-G-M's VAN JOHNSON in "The War Against Mrs. Hadley," "Pilot No. 5," "The Human Comedy"

M-G-M's LENA HORNE in "Panama Hattie," "Cabin in the Sky," "Right About Face"

M-G-M's RICHARD CARLSON in "White Cargo," "Stranger in Town," "Presenting Lily Mars"

M-G-M's MARILYN MAXWELL in "Cargo of Innocents," "Salute to the Marines," "Right About Face"

ATOGRAPH EKLY, 22/4/1943.

Kinematograph WEEKLY

. 1,879. Thursday, April 22, 1943. Vol. 314

Mickey Mouse
EXCLUSIVELY APPEARING IN
WALT DISNEY
PRODUCTIONS

CIRCUITS FIX NEW SEAT PRICES

Lead to C.E.A.

TO OPERATE FROM MAY 16

AGREEMENT has been reached between the three leading circuits on the scale of admission prices, which will clude the increased Entertainment Tax, to be charged from ay 16.

An increase of 3d. is made on all seats up to 2s. 6d. From . to 5s. 6d. an additional 6d. will be charged. Children's rices are not yet decided.

These prices, which will probably serve as the model for other exhibitors, are being discussed by C.E.A. branches.

West End prices differ from the general schedule in that the former 2s. 6d. seat becomes 3s. instead of 2s. 9d.

W. R. Fuller, General Secretary of the C.E.A., is issuing to members particulars of these changes, which are in each case inclusive of tax, as follows:—

For seats for which the present charge is 9d. or 1s. the price remains unchanged.

1s. 3d.	seats will be increased to	1s. 6d.
1s. 6d.	,, ,,	1s. 9d.
1s. 9d.	,, ,,	2s. 0d.
2s. 0d.	,, ,,	2s. 3d.
2s. 6d.	,, ,,	2s. 9d.
3s. 0d.	,, ,,	3s. 6d.
4s. 4d.	,, ,,	4s. 6d.

There will be meetings in various parts of the country for other exhibitors in order to fix their prices.

West End Prices

2s. 6d.	seats will be increased to	3s. 0d.
4s. 0d.	,, ,,	4s. 6d.
5s. 6d.	,, ,,	6s. 0d.
8s. 0d.	,, ,,	9s. 0d.
10s. 6d.	,, ,,	11s. 6d.

The question of children's prices, the KINE. understands, is not yet determined as it presents certain difficulties. Roughly speaking, the present children's prices will be adhered to with the additional tax applied. Certain adjustments will be necessary where the added price affects a new grouping.

ONDON RELEASE PLANS AGREED

ndon releases on a three-group have now been agreed en the London area exhibi- and the K.R.S. The scheme ws the schedule printed in the of April 8 with the exception Uxbridge and Weybridge are ved from the second-week ory (nominally North-East), Dartford, Maidenhead, Slough, es and Windsor from the -week territory, known as n.

ese changes were made by rs' sales managers who met at K.R.S. offices to examine the ings of the plan.

ey found that the plan as sub- d would have demanded three s above the minimum num- and deleted positions to meet situation.

ndon and Home Counties A. is circulating its members, rming them of the scheme and sing them to get into touch renters to ensure film dates , in accordance with contracts.

Budget Ignored by Film Shares

e Budget, with its increased rtainment Duty, has had quite pposite effect than might have expected on kinema shares, s the K.E. City correspondent. ices have, with one or two ex- ions, closed higher on the .

ason for this attitude on the of the investors is because the per se are not affected by one-third increase in duty, and egarded better seats it is con- red that notwithstanding their ner point the public, in its ural desire for relaxation, will be disposed to be economical its first entertainment.

UNIFORM S.O. HOURS IN LONDON

London and Middlesex County Council areas having made 3.30 to 9 the hours of opening on Sunday, the Secretary of the London and Home Counties Branch C.E.A has written to other authorities in the area—Essex, Surrey, Croydon, East and West Ham—asking that their hours of opening be brought into line with Middlesex and L.C.C. in order to preserve uniformity and prevent anomalies.

A.C.T. Officers

ELECTING A NEW PRESIDENT

THE position of the A.C.T. Presidency now that Anthony Asquith has resigned remains open, pending a meeting of the executive body.

Two nominees for the position were upon the agenda, but Thorold Dickinson withdrew, leaving only the Hon. Anthony Asquith, who subsequently resigned.

Vice-presidents are: Kenneth Gordon; S. Bremson; Ralph Bond; Sidney Cole and Thorold Dickinson.

Neilson Baxter was appointed treasurer; Geoffrey Bell and Basil Wright trustees; J. Dennis and Miss T. Roe auditors.

The General Council is formed of the following: M. Anderson, Miss Dennington, Desmond Dickinson, Michael Gordon, Bernard Knowles, Miss Kay Mander, Ivor Montagu, C. Tomrley, C. Wheeler, L. Cass, A. R. Cooper, Miss F. Munden, G. Irons, W. Sharpe and G. Vale.

A proposal to reform application for membership was withdrawn for further investigation by the General Council.

Hays Production Code

RELAXATION APPEAL REJECTED

From the KINE. *New York Correspondent.*

The agitation in America for the relaxation of the Hays Association's production code of morals so as to permit of realistic dialogue has failed to alter the code which was reaffirmed at the annual meeting of the Motion Picture Producers' and Distributors' Association.

Relaxation was urged because it was felt that certain pictures suffered a loss of dramatic quality if, as in the case of "In Which We Serve," no deviation was allowed.

Some criticism of flag-wagging in Hollywood, which appeared in the American soldiers' London-published newspaper *Stars and Stripes* has been replied to by Charles F. Coe, vice-president of the Hays Office with "The world needs flag-wagging. What have we got a flag for—to keep it in the cellar?"

Will Hays, C. F. Coe and all other officers of the M.P.P.D.A, have been re-elected at the annual meeting.

A.B.C.'s New Management Policy

A FAR-REACHING plan of reorganisation by means of which kinema managers may make their ideas and aspirations known to the Board of Directors has been brought into being by A. G. Allen, of Associated British Cinemas.

The number of areas has been increased from 13 to 17 by the separation of Northern Ireland into an autonomous area and by readjustment of existing areas. Four new supervisors have been appointed to the new territories from within the organisation.

When the plan is in full working order it will provide for managers meeting within each area at which managers will appoint their own chairman, vice-chairman and secretary and discuss any matter dealing with their work and conditions. Through the chairman of each group they will have direct contact at headquarters meetings with Roland Lea—theatres controller—and through him to the Board of Directors of the company.

It is hoped by means of this plan to deal effectively with suggestions for improvement of all matters connected with theatre running and employees' problems and so render more efficient and smooth the whole of theatre management.

Manchester Watch Committee has refused an application to permit the attendance of persons other than those connected with the Trade at Trade shows.

The Latest News ON BRITISH MOVIETONE

KINEMATOGRAPH WEEKLY
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DEMOCRACY

VIGOROUS interest in every detail of production is what we expect from our studio staffs to-day. What has now come out in the annual meeting of the Association of Cine Technicians is throwing a new and strong light on what we can only see as dangerous possibilities.

If we have a certain number of workers in any industry who feel that their particular factory is turning out something which is going to do harm to the State instead of good, we can understand they would show determined objection, and protest to their management.

They may, if their representations are ignored, carry the matter to a more intense form of resistance. But at least, one would think, they would thrash the matter out with their immediate chief before carrying it outside the establishment.

Apparently, in the case of the Denham Works Committee who thought objection should be taken to a scene in a particular picture on the grounds of international politics, the director of the picture (himself an officer of the Union) was sidetracked, and the opinion on whether such and such a sequence should be included in the film was invited from the representative of a foreign government.

Democratic action we all respect; to-day it is more fully recognised than ever before. But unless there is a great deal more to come out than has been published up to now, we seem to be facing a state of affairs that may develop into something nearer anarchy.

The Works Committee at Denham owe it to themselves to make a clear and open statement, so that at least those in general sympathy with their principles may have a chance to justify their actions.

Long Shots

SO "Gone with the Wind" gaily steps forward into its fourth year non-stop, with all sorts of astronomical records in its train. Surely never did a picture more ironically belie its title. On Monday the complete box-office takings without Tax deduction were, as a graceful gesture, handed over to the R.A.F. Benevolent Fund, and distinguished members of our Air Service, led by Air Chief Marshal Sir Arthur Harris, of Bomber Command, were at the Ritz to form part of the 2,263rd audience.

SAM ECKMAN told us at a lunch last week all about his plan for celebrating the opening of the fourth year's run, and although he insisted the proceedings were very informal, it was not to be wondered at that "G.W.T.W." and its Marathon career enjoyed a Press almost commensurate with its remarkable achievements. One reference to a Manchester woman who had seen it 14 times would remind somebody else that it had been seen by 58 million people in America, and so on, until we really began to believe the picture was doing pretty well.

A STORY about a Canadian Squadron is not yet printable, but it is going to be a fine bit of publicity when it is, and at any rate there will be a big body of Air Force men who appreciate the form the celebration has taken—as if it wanted a boost! By the way, we have Sam Eckman's promise to signalise the beginning of the fifth year's run in the same way in 1944, and maybe it will be an annual event.

LAST week I briefly mentioned Francis L. Harley's arrival in this country; I have now had the pleasure of a chat with him and if there is not a lot of news at least his friends will be glad to know he is in the best of health and spirits. He had had a long but not unpleasant trip across the Atlantic, and was obviously glad to be in London again

HE is very keen on the new season's output of 20th-Fox, but I suppose you can hardly call that exclusive news. When I asked him what would be the effect of Hollywood war-time readjustments, he said he would have 40 or 45 first-class features in the coming year, and as he used to have one a week there does not seem to be any immediate anxiety about shortage.

OF course, restriction there must be, but he considers this will most probably be at the expense of the B grade film. On the whole he realised that Americans, whether in the Industry or out of it, have geared themselves for war conditions and are allowing nothing to stand in the way. However, kinema attendances—as in Great Britain—show no signs of dropping.

"DESERT VICTORY" has fallen to the 20th-Fox organisation to distribute, a fact which has given considerable elation to the company. It has been received with tremendous enthusiasm—a verdict confirmed by our KINE. cables. It was our old friend George Archibald who hurried Harley off to see the North African epic, by the way, as soon as it arrived in the U.S. (George, parenthetically, is doing a fine job of work, and is now in excellent health.)

NEEDLESS to say, Harley is delighted with the news of Murray Silverstone's appointment to the Foreign Managership of 20th. He is exactly the man for the job, for he is well liked over here, and nobody is better informed on questions of British conditions and our general way of conducting our business.

HERBERT MORRISON, Minister of Home Security, contributed a pithy speech from the stage to the proceedings last Thursday at the London Pavilion, when Michael Balcon's "The Bells Go Down" was launched at a Gala Charity Première in aid of the London Fire Services Benevolent Fund. He praised Ealing Studios and

Arthur Askey, John Davis, Major F. Stanley Bates and "Uncle Mac" arriving at the Odeon, Morden, for the opening of the Odeon National Children's Club

United Artists highly succes large and dist included the borough (joint Fund with Mrs. Ellen Wilkinso Fire Services.

THE temptat at someone to sneer at wel is not confined Last week's *Ch* the temptation when it went award an unk Arthur Rank.

REFERRING ful effort Rank by the Odeon National boys and girls, superciliously Rank's belief i lift films, whi nominational, more value Methodists than Churchmen." W gest that little as intelligent Methodists.

TOM O'BRIEN is not the to look askance at small ginnings, and doubtless the or so of renters' employees attended the meeting which called on Thursday of last with the aim of securing them members of the N.A.T.K.E. looked upon by him as the nucl of a promising membership of employees.

HE was in good oratorical I gather, and made deft re ence to the recent taking over Shorts as a possible precedent further Government acquisit which might even affect the Industry. A sort of "entert ment Shorts."

FRED MORRISON'S three s and ten years of age and long service as a General Co delegate and a trustee have b marked by that body by a contri tion of 70 guineas to the Te monial Fund promoted by Northern Branch which he served so long and so well. F. is very proud to have bec "Father of the House," thus b ing by a short head Major G who, some years ago, opposed Morrison's bid for the Presid because of his "renter" terests.

MICHAEL P WELL is just from a le gthy location and busy with s partner, Em Pressburger, g ing their Tec color picture, he Life and D of Colonel Bli ," ready for sentation in a few weeks' t Anton Walbr , Deborah K and Roger Li ey are the s heading a g nd cast of hundred and nty.

A CORRECT N is called fo respect to e review of "F Were Started," which appeared our issue of ril 8. We sho have referred director H phrey Jenni , who, with technicians, w responsible for entire staging Ian Dalrymp whom we qu as director, actually the p ucer.

THE STROLLER

Clo e-Ups

by

SCRE NCOMBER

Oh Bother!

E Cine chnicians want to stop al advertising films use they they irritate them. aps the er Unions feel the

eally, H tio, I can 'ardly another pomin' nail; them rtising fil irritate me so." greed, W iam; not another of plas will I wallop, I 'em that othersome." xceedingl irksome I calls ," said the lapper boy, "and protest I suggest that we n our stipe ds."

ey stamp t ir feet and go off pet.

All Right on Paper

has been mooted that the ritish Scenario Institute is in lity, a great patriotic gesture el Giudice. With the paper ge so acute, it is hinted that hought an appeal for original s, books, plays and so forth d result in a veritable deluge aper which could then be d over to salvage as the most us method of utilising it. We lves have contributed our w's mite in the form of a few of poetry, title, simply gh, "Reactions and Emotions Film Trade Scribbler on First ing a Famous Producer ng a Visit to the Mammoth am Studios." It is starkly stic in its spontaneous rity and runs

"Pleased to meet ye,
Del Giudice!"

Critical

CAROLINE LEJEUNE
Critique can stun.
hen they "Observe 'ers"
nters are "nervers."

Veteran Memories

Y old partner, Cecil Court, once experimented with a od of manufacturing film from discarded cheese rind. efforts, though triumphantly essful, wer as usual, ahead of ime, for was not until the ination o his researches that remembe that the kine. era would not be invented until mber of ears later. I have e me a y of the *Optical and ern W* , which headlined tory th "Cheesy New Sub- from C il Court."

Wink heim News

ART NKLEHEIM is to start ork almost imme- ely on screen version of ear and ear." It will be in- itely p onged and will go on l the a ience, something on lines o all in wrestlers, beat he floo to signify they have enoug The co need, as at present an- in th ludes every star of appe siness, but as they do nces, until the later se- will as Wart is sure no- afe gr to see those, he feels es. d in announcing their

TRANSPORT TROUBLES

In W. Lancs Area

ONE member of the West Lancs Branch, which met at Preston on Friday, suggested that the limit of taxation had been reached in the kinema Industry, especially as seats which formerly cost 6d. are now 1s. 6d. The protest was not pressed to a vote. Harry Simpson presided.

Complaint was made of the curtailment in the Ribble motor bus services; from April 10 the last bus departure was at 8.30 p.m. This hour was considered unreasonably early and was, in fact, one hour earlier than the last bus of the Preston Corporation.

E. Angers said the effect up to now had been very bad and imposed a serious hardship on kinema staffs. He had had to hire taxicabs to get some of his employees home. The view of the meeting was that a protest ought to be made to the passenger transport undertaking concerned.

Preston Holidays

Town Clerk, Preston, wrote informing the branch that entertainment attractions would be provided during the Preston holiday week and that shows would be given by E.N.S.A.

As there was no desire to become involved in competition with the kinemas, the branch was asked if it had any objection to the plan proposed. The answer was "No."

Most of the other items discussed were points arising from J. F. Dobson's report as delegate. They included newsreels, carbon pool and release of women for industry, fully reported on other pages of this issue.

ANTHONY ASQUITH RESIGNS A.C.T. PRESIDENCY

Charges General Council With Undemocratic Policy

REFUSAL by the A.C.T. Annual Meeting on Sunday last to reconsider a paragraph in the Report has resulted in the resignation of the Hon. Anthony Asquith of his office as President, which he has held for seven years. A motion to refer back the paragraph in question was rejected by 133 to 63.

The paragraph in question related to action taken by the works committee at Denham Studios regarding a scene, which, in the works committee's view, prejudiced relations with the U.S.S.R. Briefly, the scene was one in which a Russian was persuaded to take time off from vital war work by an Englishman. The objection appeared to be, not because it showed the Englishman, the prime mover, in a bad light, but because the Russian allowed himself to be so persuaded.

U.S.S.R. Relations Prejudiced

The actual paragraph ran :—

Following the decision of the Works Committee at Denham Studios, which thought fit to investigate the question whether certain scenes in a production at the studio calculated to prejudice relations with the U.S.S.R., a letter was received from the studio management criticising the discussions concerned and stating that permission for future meetings of employees will not be granted unless the agenda is first notified to the studio management. The General Council took strong exception to the attitude of the company and stated that its members must be at liberty to discuss all matters which affect them and the Industry in which they work, and pointing out that it was their duty, particularly at times like the present, to see that their labour was not misused. At the same time the General Council appointed a committee to watch the matters which gave rise to the correspondence, and

Continued on page 23

Odeon Children's Clubs

J. ARTHUR RANK LAUNCHES THE FIRST

WITH the Odeon Theatre, Morden, as the headquarters of the new O.C.C. and with 150 more suburban and provincial Odeons holding their ceremonies at the same time, 156,000 boys and girls, members of these clubs, attended the official openings on Saturday morning.

Of this number 1,500 became the enthusiastic audience to receive their president, J. Arthur Rank, at Morden.

Before 10 a.m. this huge kinema was filled to capacity with a happy and vociferous crowd of youngsters bent on trying to lift the roof with their community singing, but when the president and party—which included Arthur Askey and Uncle Mac, of B.B.C. fame—arrived there were quite as many outside who had to be satisfied with a wave and a word of greeting.

The Club Promise

Mr. Rank spoke to the children from the stage. He said what a pleasure it was for him to be at the opening of "our club." He said what a grand sight it was to see so many children singing and to know that they were happy. He asked them to repeat their club promise after him—the promise which starts, "I promise to tell the truth, to help others, and to obey my parents."

After Mr. Rank, Uncle Mac also spoke. Next, Arthur Askey's "The Nose Has It" was shown, and he sang one of his popular pantomime numbers.

Gilding the Pill

As the lesson for this week was personal hygiene, it was left to Arthur Askey, in his magnificent performance, to stress the lesson and to announce a competition for the best essay on personal hygiene and general cleanliness. The prize was Gene Autry's hat! A well-planned kinema programme then followed, with films which were both suitable for children and of fine entertainment value. The whole morning was a tremendous success.

It is a grand movement, this club for the betterment of youngsters of both sexes. They learn nothing but what is for their ultimate good, and their parents profit by the knowledge that on a busy Saturday morning the "kiddies" are in good hands, enjoying themselves and in safety.

Coun. John Wilson, kinema proprietor and managing director of J. R. Sound Equipment, Ltd., has accepted an invitation to remain chairman of the Church District Council for a third year.

BIRMINGHAM'S GALA PREMIERE

Futurist Reopens

Tuesday evening last found the Futurist, Birmingham, resuming its place in helping to maintain the war-morale of the population of that Midland city.

Harry Joyce (chairman) and his co-directors of Greater Scala (Birmingham), Ltd., have spared no effort in renovating the Futurist so as to provide the utmost comfort within the limits of war time expenditure. From the point of view of entertainment the Futurist received a good send-off, for general manager H. Ferrier Cornforth secured (appropriately enough) for the opening attraction Columbia's outstanding attraction, "A Night to Remember."

Civic recognition was given to the reopening ceremony, the Lord Mayor of Birmingham (Councillor W. S. Lewis), supported by Group Captain J. A. Cecil Wright, M.P., being the chief guest of the evening.

In his opening remarks Harry Joyce recalled that the theatre was seriously damaged by enemy action in November, 1940, but what were termed "first-aid" repairs had enabled them to reopen it. Under present circumstances it had not been possible to do all they would have wished to do to provide all the amenities of a theatre of that description. What had been accomplished, however, would enable patrons to enjoy the programme in "war time comfort."

At the suggestion of the Lord Mayor, half the proceeds of that performance would be given to his fund for the R.A.F. Benevolent Fund, and the other half would go to the Birmingham and Midland Trade Benevolent Fund.

In conclusion Mr. Joyce paid tribute to the directors and staffs of the various firms responsible for the renovations, and also to the untiring efforts of general manager Cornforth.

Brief addresses were given by the Lord Mayor and Group Captain Wright, in the course of which the important part the kinema was playing in the war effort was emphasised.

Patrons will find their favourite house looking as spick and span as war time restrictions permit. Many of the seats have been upholstered, floors and gangways recarpeted, while, naturally, advantage has been taken to bring the projection and sound right up to date. The damage sustained to the roof, etc., has been made good to the satisfaction of the licensing authority, and essential redecorations carried out.

Cannock U.D.C. has refused to agree to increase standing room allowed in local kinemas, set out in its recently revised regulations. The theatres concerned include the Danilo and the Picture House at Cannock, the Tivoli and Empire, Hednesford, and the Picture House, Heath Hayes.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., APRIL 22, AND WED., APRIL 28

Thursday

Dixie Dugan *(20th-Fox)*

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Lois Andrews, Charles Ruggles, Charlotte Greenwood, James Ellison, Helene Reynolds, Raymond Walburn, Ann Todd, Eddie Foy, Jun. **Director:** Otto Brower.

"Dixie Dugan" marks the screen début of Lois Andrews, young Broadway beauty, in the title rôle, and introduces to filmgoers in this country a popular American "comic strip" originated by J. P. McEvoy.

The first film escapade of the Dugan clan presents the family in war time Washington all out for victory. Pa, Charlie Ruggles, is an air raid warden who is rather more enthusiastic than efficient. Lanky comedienne Charlotte Greenwood as Ma, tends to her enterprising family, and, in her spare time, takes up first aid—much to her husband's discomfort.

Dixie, pert and ambitious, lends a hand to the hilarious proceedings by alternately creating romantic rivalry between her boy friend and her good-looking boss, and making sure that women play a concrete part in winning the war.

Wednesday

Stand-In *(International F.R.)*

G.B. Private Theatre. 2.30 p.m.
Cast: Humphrey Bogart, Leslie Howard, Joan Blondell, Alan Mowbray, Marla Shelton, C. Henry Gordon, Jack Carson, J. C. Nugent, Tully Marshall, William V. Mong. **Director:** Tay Garnett.

With Humphrey Bogart at the pinnacle of popularity in "Casablanca" and Leslie Howard with Joan Blondell right at the peak of fame, their magnetism will react with unsurpassable attractiveness at any box-office showing them in "Stand-In."

"Stand-In," written by C. B. Kelland, author of "Mr. Deedes," tells a gusty, glamorous, swift-moving story of how Humphrey Bogart helps Leslie Howard out when he goes to Hollywood to learn all about figures, meets Joan Blondell, and gets a bit mixed in his mathematics.

Produced by Walter Wanger, renowned for pictures that are well off the beaten track, "Stand-In" shows audiences a novel and laughter-creating picture of "the land where stars are born."

Slightly Dangerous *(M-G-M)*

Private Theatre. 11 a.m. and 2.30 p.m.
Cast: Lana Turner, Robert Young, Walter Brennan, Dame May Whitty, Eugene Pallette, Howard Freeman, Alan Mowbray. **Director:** Westley Ruggles.

In "Slightly Dangerous" Lana Turner and Robert Young are co-starred for the first time. The story well fits their combined talents and high screen repute—one of romance, comedy, fast action and suspense, in which both stars gain much in acting stature, each contributing a memorable performance.

Young inaugurates his new status as M-G-M star in a farce portrayal, at which he has no peer. As the manager of a dime store, where Lana is a soda-jerker, he goes right on her trail when she feigns amnesia to get away from her humdrum job and pretends to be the long-lost daughter of a millionaire. About this time, Young steps in to expose her masquerade, falls in love while so doing, uses a smart ruse to make her confess her fake, then marries her.

A fine piece of farce writing, "Slightly Dangerous" is an original story and screenplay by Charles Lederer and George Oppenheimer.

BUTCHER'S AID TO SHOWMEN

Comprehensive Publicity for "Variety Jubilee"

THAT exhibitors may have plenty of material with which to drive home the many powerful advertising angles provided by their meritorious picture, "Variety Jubilee," Butcher's are issuing a comprehensive publicity campaign sheet and a strong range of advertising aids.

First and foremost comes the poster. Thirty inches by forty, this attractively coloured bill creates the old-time atmosphere of the "halls" and picturises many of the most notable personalities of variety. Present restrictions make the judicious use of posters all the more advisable as such a cunningly devised bill as Butcher's are offering cannot fail to punch home, particularly as it cannot be surrounded by the conglomeration of others that characterise poster displays in peace time.

In every town there will be found an enterprising newspaper man who will jump at the chance to link up Butcher's specially provided Press story with reference to local music-hall memories.

Present space restrictions do not allow lengthy discussion of this production's many possibilities, but Butcher's will be glad to provide further suggestions designed to take full advantage of local conditions to any who care to ask.

In addition to its old-time musical favourites the film features, "Richmond Hill," a song which is destined to become a big hit. Music dealers should be contacted to arrange window displays. The publishers, Keith Prowse, are co-operating in this direction.

Sweet Sales in Kinemas

TWO POINTS OF VIEW

At a meeting of retail confectioners, held under the auspices of the London Confectioners' Organising Council at Croydon, on Wednesday, a speaker said that one of the post-war aims of organised confectioners should be the stopping of all sales in kinemas.

The amount of chocolate sold in kinemas at the present time, he declared, was terrific.

T. S. Sara, area distributing agent for London, in reply, said that kinemas or any other like distributor who were buying chocolates or sugar confectionery during the basic year was entitled to his ration, in the same way as an ordinary confectioner. He could say of his own knowledge, however, that the value of the chocolate business now being done by the kinemas was a mere flea-bite compared with what it was pre-war. The same thing applied to all places of public resort.

There was also something to be said from the consumer angle, he thought, for kinema sales were a god-send to people who had been at work all day and had not had time to get anything to eat before going to a place of entertainment.

Cardiff Watch Committee has refused applications on behalf of the Odeon, Capitol, Queen's and Olympia kinemas for permission to open on Good Friday.

Claire Trevor and John Wayne in STAGE COACH, which International Film Renters will shortly Trade show a reissue

OUTSTANDING REISSUES

International Offerings

Three pictures which, in star, story and box-office importance, transcend International Film Renters' already brilliant programme of reissues are to be Trade shown during the forthcoming week at the Gaumont-British Theatre, Film House, Wardour Street.

"Stand - In," the dominant laughter-raiser by the author of "Mr. Deeds," with its exceptionally attractive stellar combination of Humphrey ("Casablanca") Bogart, Leslie Howard and Joan Blondell, will be screened on Wednesday.

On Thursday, "Stagecoach," the stupendous epic of Western adventure, directed by John Ford, celebrated for direction of "How Green Was My Valley," "Hurricane," "Submarine Patrol" and "The Informer," will be shown.

On Friday "Trade Winds," with its all-powerful combination of Fredric March and Joan Bennett, supported by Ralph Bellamy and Ann Sothern, is to be shown.

The Trade shows will take place at 2.30 daily.

BLACKPOOL KINEMA BREAKING

Youths Treated Leniently

At Preston Quarter Sessions, on April 14, Hugh Fredk. Buckland (17), Caunce Street, Blackpool; Harold Simms (20), Waterloo Road, Blackpool; and Dawson Eldred Ackroyd (20), Saville Road, Blackpool, admitted breaking into the office of L. A. Goodwin at Waterloo Kinema and stealing a typewriter, cigarettes and £4.

George Arthur Whittaker (21), Buchanan Street, Blackpool, admitted receiving the typewriter and cigarettes.

Simms and Whittaker were placed on probation for two years, Ackroyd was bound over for two years, and sentence on Buckland was postponed for six months.

At a recent Friday night at the Odeon, Weston-super-Mare, a complete R.A.F. show was put over, the programme being provided by 25 airmen, who gave songs, sketches, etc.

TRADE FUN FOR THE RED CROSS

R.A. Effort Topped

THE result o collection London for th Parcels Fund Cross is £91,91 £65,633 for the Fund during These results a that members fullest assistan helpers to mak forthcoming fr and St. John and, further shows that for kind the public any resentment. to support coil kinema.

The first fortnig 1,000 kinema- Prisoners of W the British H as compared w A.F. Benevo e same per reported in o y know that in the war the collection the Red C War Organisat re, experi n appeal of far from show s only too plea tions within

The General P poses Commit unanimously recommends members assist the Red Cross a St. John War Organisation by hibiting a short trailer film their kinemas prior to the ac flag day. The date this year fi for London area is Tuesday, Ju 8 The short trailer will be d tributed as previously by Natio Screen Service.

Southampton Raises £2,300

The 14 Southampton kinem have raised a total of £2,219 the Trade's national effort behalf of the Red Cross and John Prisoners of War Fund.

The biggest contribution by a one theatre was £865 8s. 4d. by Forum (A.B.C.). This hands sum included £238 18s. 5d. fr collections taken in the theat the remaining £626 9s. 11d. w raised by a variety of eff organised by Clifford Phillips, manager.

All the other kinemas relied solely collections, the highest sum raised this means being £388, at the Re (Odeon).

Amounts collected at the oth kinemas in the town were as follow Empire, £189 1 10d.; Broadw £114 17s.; Rialto, £91 0s. 10d.; Pla £91 0s. 7d.; Savoy, £86 11s. 8d.; Regen £83 7s. 1d.; Ritz, £ 5s. 4d.; Palladiu £75 10s. 9d.; Athe ley, £55 19s. Classic, £43 2s. 2 ; Woolston Pic Theatre, £29 19s.; Gaiety, £21 17s. Collections made the Regal Thea and Picture Hou Eastleigh, ow by Ald. G. W. A right, chairman the Hampshire an East Dorset bran of the C.E.A., rai £161 10s. for Trade's Red Cro Prisoners of W Fund.

Salisbury's £500 Average

The Trade's effo for the Prisoners War Fund will be by a sum of £1,550 as the resu of collections take in the three Salis ry kinemas, a ba and a concert.

R. Burns, at th Regal, raised a to of £720. Include this sum was a raised by means a "penny on th drum" appeal ma by Mr. Burns fr the Regal stage.

Collections at Picture Hou arranged by D House, brought £457 6s. 9d.; and the Gaumont, wh R. A. Leddra sup sed the collectio the amount raise as £381 17s. 6d.

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B—7-10

FILM STOCK ECONOMY PROPOSALS DEBATED

Criticism and Defence by General Council Members

CRITICISM of the film stock economy plan from the small exhibitors' point of view was voiced by Leslie G. Hill when the report on the arrangements made came before the C.E.A. General Council.

Two valuable rights had been forfeited, it was contended:—the ability to use the newsreel as a counter in the film-rental policy, and the securing of good runnable copies. Lt.-Col. Lewis expressed confidence in the committee's arrangement.

MR. HILL requested that before the report was accepted members were entitled to know just what had been done. It had been stated at Liverpool that the penalty for not co-operating 100 per cent. with the scheme would be reduction in playing time. It was obvious any question of reduction in playing time was of paramount importance, but primarily economy in film stock was a question for those who used it, in this case the renters and newsreels, and he felt that two valuable rights has been forfeited which would go a long way to nullify the saving as outlined.

Firstly, there was the right, to which members had held religiously, to use the newsreel as part of the film rental policy; secondly, there had been an agreement with the renters to a reduction in copies when the London release had been altered from two to three releases.

It had been said by one major renter that under this scheme it would be possible for them to reduce the number of copies they would print from 70 to 40. This question would not affect the circuits; their future was as bright and rosy as it had always been, and Mr. Hill wished the independents were as insistent and conscientious to defend their rights as were the circuits. The position was serious in regard to the condition of copies.

To-day neither renters nor exhibitors had the staffs to look after the films, and the time would come when the films would not be runnable when they were received. He contended that it would be far better to run at reduced playing time with copies that were runnable than not be able to run the copies.

D. C. WALLS supported Mr. Hill's view and thought that the double-feature programme arose through competition. It was an opportunity to eliminate this competition by reducing the playing time.

For the Defence

LT.-COL. S. K. LEWIS said he was sorry at any time to join issue with Mr. Hill, but he felt that he had made a very dangerous statement in saying that reduced playing time would be preferable to the present arrangement. But this was not economising in film stock. It did not matter what film was shown, there was still wear and tear on film stock.

The Board of Trade said in no uncertain terms there must be a 25 per cent. cut in the use of basic film material, and they were not prepared to deviate from that figure. On Mr. Hill's suggestion there would be a reduction in films, and with this the demand will exceed the supply even more than it did to-day and more would have to be paid for the films.

The present arrangement was something which did not hurt in any pronounced degree, because it had been found that the newsreels could supply the greatest economy. Kinemas in the provinces might meet with bad conditioned copies, but this aspect of the matter was covered by the last paragraph of the report, which he advised members to support.

T. FRANCE drew attention to the fact that some processes for reconditioning of films left them brittle.

Processing of Films

Coun. H. S. GENT said he was very delighted to see some mention of processing of films in the report, because a number of years ago certain printing houses started a processing of films which left them brittle, hard to put through the machines and causing undue wear of machinery, particularly the gate. But there had been in the KINE. a description by Mr. Shaw, of Sheffield, dealing with processing of films. He had seen some of these films after processing; they were not brittle, and the number of times that the film could be put through the projector was tremendously increased with the particular process to which it had been subjected.

Coun. Gent hoped the technical Committee would take up this matter very seriously. Mr. Shaw had stated that, should the Technical Committee desire copies of films so treated, he would be most happy to supply them and subject them to any test they wished. The cost of processing was absolutely negligible when one was developing and drying the film

The report was received and adopted.

COMMITTEE'S REPORT

The report of the Committee outlined the scheme which had been adopted for effective economy. This has already been printed in the KINE.

The scheme, briefly, is that wherever possible one newsreel copy is used for two showings concurrently. In this manner there is a saving of 50 per cent. of film stock in respect of all copies so used. Members have got to co-operate, both amongst themselves and with the newsreel companies, otherwise if this scheme does not work it will come down to a pretty severe cut in playing time, because it is amongst newsreels that the greatest proportion of film stock can be saved.

The newsreel companies said that if their business could be stabilised for the duration of the restriction as at present, they would do everything on their part to facilitate the working of the scheme. This calls for quite a measure of co-operation, in order that one copy may do the work of two in a situation where the newsreels of two different companies have hitherto been in use.

Your Committee was informed at the last meeting that most situations had been brought into line; that there were only a few cases of difficulty, which were being straightened out.

A readjustment of North and South London feature releases into three releases reduced the number of prints. It is also contemplated that the renters will not book dates so closely, so that the film will have an opportunity to go back for attention periodically to the renters' repair depots. This experiment will be carefully checked and watched to see that it achieves two objects:

(a) An economy in film stock.
(b) that the later runs receive sufficiently good copies to satisfy the public.

Exploratory discussions are taking place with the Board of Trade and the various sections of the Film Trade as to how the life of a print can be physically improved:

(a) By processing;
(b) better care by exhibitors in the projection-box.
(c) more care and attention by the renters,

and it is hoped that some practical scheme will shortly evolve.

Continued at foot of column 4

Eric Portman and John Mills in WE DIVE AT DAWN (G.F.D.), reviewed in this issue

There was an interesting double wedding at Brighton last Saturday week when the daughters of A. J. Sadler, manager of the Astoria, Brighton, and chairman of the Sussex C.E.A. branch were married to two Canadian officers. The picture shows Major John E. Birch, R.C.A.M.C. and his bride Miss Daphne Sadler, A. J. Sadler and Mrs. Sadler, Captain R. Frampton, R.C.A.P.C. and his bride Miss Stella Sadler

MANAGERS' "CHARTER"

Examined and Criticised by General Council

A REFERENCE to the newly-formed Cinema Managers' Association is made in the report of the General Purposes Committee

Your committee has had brought to its notice a document which is called "A National Charter for Kinema Managers." The use of the term "Charter" in connection with such a document is, of course, totally incorrect as charters are never issued in connection with a document of this kind, but its use sounds well among people who may perhaps never be aware of the purpose of an actual charter. The document says it is provisional and will not be submitted to the C.E.A. for negotiation until later, so there is no point at this stage in the General Council expressing any opinion on the document itself.

It is more in regard to the question of principle that arises that it would perhaps be useful for the General Council to express an opinion at this stage. Exhibitors have been accustomed to the idea that when employing a manager they were engaging someone in a position of trust, able to co-operate with them to the fullest extent and capable of acting on their behalf. It is quite clear that a fresh principle is going to arise if these managers, through membership of a particular body, place themselves in a position where they might receive at the same time instructions from their employers and contrary instructions from some outside body.

That is the question of principle which arises and the obvious line of solution is not to say to a manager that he may not join a trade union.

If, on the other hand, managers were so disposed to join they should realise that they are creating a situation whereby an exhibitor, if he felt he wanted to be able to rely entirely upon his manager, would feel it better if he selected from future applicants the man who was not in a position of having to accept instructions from outside sources.

That probably is as far as it is necessary to go at this stage as managers are a sensible body of men and presumably have no wish to see money they receive wasted in the useless payment of subscriptions to a body the utility of which on their behalf is in considerable doubt.

The Princess Royal attended the gala premiere of THE GENTLE SEX (G.F.D.), at the Odeon Theatre, and viewed with great interest this film of the adventures of seven new recruits for the A.T.S.—the service of which she is Controller Commandant. Her Royal Highness, who was received by J. Arthur Rank, chairman of G.F.D., and Mrs. Rank, was accompanied by Chief Controller Knox, D.A.T.S.

CALL-UP OF FRONT OF THE HOUSE WOMEN

Need for Immediate Action for Substitute Labour

THE next call-up is likely to affect women up to 45 years of age, and there has been talk of a request for as high a number of **12,000** *women workers being made available Although C.E.A. headquarters consider this figure to be exaggerated, the need is emphasised of recruiting as many part time workers as possible for front of the house duties. Women registered as first and second projectionists are exempted.*

The situation is fully covered in report presented to the General Council at its April meeting, following a deputation from the C.E.A. and Circuits to the Board of Trade and the Ministry of Labour.

The main point of the discussions is that the Board of Trade was intimated that in common with other industries the needs of the Ministry of Labour will have to be satisfied. The object of the Board of Trade seemed to be to advise exhibitors early of this call-up in order that they may get busy recruiting as many part-time workers as possible. Obviously those who wait any length of time to recruit part-time workers will fare worst as compared with those who start now. Nor is it to be supposed that there will be an issue of call-up notices overnight taking everybody born between the years 1901 and 1910 inclusive.

It is anticipated that the Ministry of Labour will probably proceed by calling within the next six months all women born in the years 1901 to 1910 inclusive, and in the second six months of the next twelve months women born in the years 1901 to 1905 inclusive will be called. Women registered as first and second projectionists are exempted.

Non-Directable Women

Attention should be called to the Employment of Women (Control of Engagement) Order of January 28, 1943. In general language no person may engage any female person except through an Employment Exchange between the ages of 18 and 50 inclusive. There are some exceptions to this Order, but in general only one will affect exhibitors: they may engage a woman between those ages without reference to the Employment Exchange if she has living with her a child of ners under the age of 14 years. This class of woman is known as non-directable.

Engagement of Part-timers

The question has been raised as to whether the Order quoted in the last paragraph applies to part-time workers. There are two kinds of part-time work: (a) Where only part-time work is done, and (b) where women work during the day in a factory or some other kind of work and come in for part-time evening work. In both cases it is necessary to engage them through the Employment Exchange unless they happen to be non-directable.

Procedure

Once the Ministry of Labour begins its withdrawals, it is as well to point out that it will then be of very little use writing to the General Secretary about individual cases of females.

Sufficient warning has been given to members of the approach of these war time conditions in regard to labour. Members who go to the Employment Exchanges will from now onwards find that title is a misnomer, and that they will be brutally frank in saying that they have no one to offer.

Members who will be losing their women employees will have to find replacement by advertising, announcements on the screen or personal initiative amongst their friends, but the main thing is to get busy now and not to wait until the employee is withdrawn before looking for a substitute, as the plea that a substitute is not available will no longer avail. Employees directed to other employment have a personal right of appeal on the grounds of hardship to themselves.

Appeals

If there are a number of female employees whose calling-up dates are all within a short time causing considerable dislocation, exhibitors can still appeal to the local Employment Exchange.

BOUQUETS FOR C.E.A. TAX COMMITTEE

"The Very Best of a Bad Job"

WARM congratulations were offered to the C.E.A. Entertainment Tax Committee on its handling of a difficult problem when its report came before the General Council on Wednesday, April 14. Alex King, a member of the committee, paid a tribute to C. P. Metcalfe's obstinacy which had resulted in the two shilling seat only having to pay 10½d. instead of 11d. as had been agreed upon.

H. HOPKINS said that he would like to put on record very great appreciation of the efforts of the Entertainment Tax Committee, the General Secretary and everyone else concerned in effecting such a very fine result, and he felt they should receive the highest commendation from the General Council.

Coun. H. S. GENT, in seconding this proposal, thought it quite apparent that a tremendous amount of spade work had been put in and that the best had been made of what had looked like being a very awkward position.

Charlie Metcalfe's Ha'penny

A. B. KING, C.B.E., J.P., felt that he was not entitled to jump up on behalf of the blushing Entertainment Tax Committee, but all on that committee were glad to know that their work met with the approval of the members. They were possibly aware that the Chancellor of the Exchequer had arranged for no increase of tax up to and including 9d. This had been altered on request to no change up to and including 1s. A 1s. 6d. seat was to have had 8d. tax, but was reduced to 7½d.; a 1s. 9d. seat was to have had 11d., but was reduced to 8½d.; a 2s. seat was to have had 11d. tax, but was now 10½d.

The halfpennies in this last case would always be looked upon as the Charlie Metcalfe's contribution to exhibitors. The committee had gone down to make it 11d., but for once Mr. Metcalfe's obstinacy had yielded a big dividend to the country.

Coun. F. G. W. CHAMBERLAIN, although a member of the committee, congratulated it on the work it had done. To be honest, he had to state the final stage had been reached before he could press for an alteration in the 1s. 3d. seat. He was nevertheless perturbed at having to jump from 1s. to 1s. 9d., which those who already had seats at 1s. 3d. were bound to do.

The vote of thanks was carried unanimously.

The Entertainment Tax Committee's report stated that when it was made acquainted of the increase planned a situation arose in which it was obviously in the members' interest to act in anticipation of the Budget. In fact, it was odd coppers all the way as well as having the impossible price of 1s. 1d. instead of 1s. gross.

Representations were made which resulted in the rates published in last week's KINE.

Concessions Agreed

The question was put to the committee if its requests represented the demands of exhibitors, to which your committee replied "Yes," and the Chancellor of the Exchequer thereupon conceded what was asked with the one exception of the 10s. 6d. gross price, which he was asked by the West End people concerned to leave unchanged.

This, he said, could not be done, but a concession of 3d. on the tax was made so that in future the gross price would be an even sum of 11s. 6d. instead of 11s. 9d. This price does not concern more than a few kinemas.

The scale now in operation in the Budget makes possible the following range of gross prices: 9d., 1s., 1s. 6d., 1s. 9d., 2s., 2s. 3d., 2s. 6d., 2s. 9d., 3s., 3s. 6d.

The 1s. to 1s. 9d. Gap

There is one fly in the ointment in the disappearance of the 1s. 3d. seat which is no longer practicable, if the scale is to remain unchanged up to and including 1s. gross. Under the original proposal of leaving the tax unchanged up to and including 9d., a 1s. seat was impossible.

Your committee came to the conclusion that the lesser of the two evils was to preserve the situation, that taxation up to and including 1s. should remain unchanged. In consequence of this fact anyone who had 1s. 3d. seats will now raise them to 1s. 6d., at which price, incidentally, the exhibitor obtains ½d. more.

In those cases where exhibitors had 1s. seat and the next price 1s. 6d., the 1s. 6d. seats will go either to 1s. 9d or 2s. In such cases people have drawn attention to the fact that there would be a gap of 9d. between 1s. and 1s. 9d. seats, which it is claimed is very awkward. It is, and unfortunately there is no way of avoiding this if the rate is to remain unchanged up to and including 1s.

Trade Apprehensions

It has been pointed out both to the Customs and Excise and to the Chancellor of the Exchequer in person during the discussions that, while he may be able to contend for the time being that the increase in the national income enables the public to pay this tax, the slightest drop in that national income would leave this Industry in the position that it was taxed out of existence.

Your committee found itself obliged to act immediately and it feels it has made the best of a bad job in the interests of the members generally.

Pass it On

The General Purposes Committee, in its report, recommends to every member, in the strongest terms, that the increase should be passed on in full to the public. Any members failying to do so will find it an extremely costly and expensive matter to themselves.

The talk about paying the tax out of E.P.T. is both ignorant and foolish, because the revenue from the price of seat most concerned represents about 40 per cent. of the total yield of the tax.

If any member attempts to pay the increased tax on 40 per cent. of his admissions there is every probability that he will find himself in Queer Street in a very short time. The following are the changes brought about in the new scale, having in mind that prices up to and including 1s. gross remain unchanged:—

Gross Seat				New Gross.	Exhibitor gaining
1/3	seat will	become		1/6	½d.
1/6	,, ,,	,,		1/9	½d.
2/-	,, ,,	,,		2/3	½d.
2/6	,, ,,	,,		2/9	no change
3/-	,, ,,	,,		3/6	1d.

C

Plan for Standard Equipment

K.M.A. AGREES TO LIAISON COMMITTEE

AT the opening of the proceedings of the last meeting of the General Council, Coun. H. Simpson, the President, announced the agreement of the K.M.A. to participate in a liaison committee to deal with the proposed standardisation of equipment.

The announcement followed the reading of a letter from G.B.-Kalee, Ltd., stating that it was in agreement with the establishment of a Liaison Committee and that the correspondence had been passed over to the Equipment Section of The Incorporated Association of Kinematograph Manufacturers, Ltd.

A letter had been received from the latter agreeing to the formation of this Liaison Committee, nominating three of its members to act and requesting the Association to suggest a date and time for the first meeting.

J. POLLARD stated that some of the delegates were not making the matter clear to the branches. He was not asking for standardisation for all equipment, but standardisation in conformity with progress coupled with interchangeability.

It was unanimously agreed that the officers and Mr. Pollard should act on this Liaison Committee.

Employees' Day

It was reported that a number of kinemas had not participated in Employees' Day, but for the first year of its inauguration a good start had been made with the total amount received, made up as follows:—

1,600 kinemas had contributed	£2,505
Renters and Studios... ...	£466
Making a total of	£2,971

Malicious Damage

A letter from the Home Office, in reply to a request that they would issue instructions to local magistrates to impose more drastic penalties on perpetrators of malicious damage in kinemas, was read.

The Home Office stated that they had no authority to issue such instructions for the more drastic treatment of this type of offence.

New Delegates

The PRESIDENT welcomed to the General Council E. C. Clayton and Roland Lea, two new delegates who had been unable to attend the previous meeting.

Letters from A. J. Gale, Councillor H. P. E. Mears, and A. W. Rogers, immediate past-delegates, conveying their appreciation of the General Council's good wishes and thanks for past services, were noted.

A letter from H. Victor Davis conveying his thanks for the Association's congratulations on his eightieth birthday was read.

National Savings Committee

Letters from Lord Kindersley, president of the National Savings Committee,

Continued foot of next column

to the President of the C.E.A. and the General Secretary expressing his gratification and deep appreciation of the value of the assistance afforded by the Association to the National Savings Committee during London's "Wings for Victory" Week were noted

New Members

Thirty-three new members were balloted for and enrolled.

Next Meeting

It was agreed that the next meeting be in London on May 12.

Delegates

H. HOPKINS requested to know the number of delegates forming the current year's General Council and the number of circuit nominees.

He was informed that there were 92 delegates and five officers, making 97 in all, the major circuit nominees numbering 14.

A smiling welcome to Francis L. Harley from his executives of 20th Century-Fox. Left to Right: Selby Howe, publicity director, F. L. Harley, R. Sutton Dawes, director of sales, K. N. Hargreaves, secretary, and J. Pattinson, assistant sales manager

New Carbon Questionnaire

SAFEGUARDING EXHIBITOR ALLOCATION

AN increased demand for carbon products by Government Departments has necessitated a new consideration of the situation by the Carbon Pool in order to assure adequate allocation of carbons to exhibitors. Although there is no apprehension regarding supplies, it is necessary to issue a new questionnaire.

The matter was reported upon to the C.E.A. General Council last week in these terms:—

At a recent meeting of the Joint Committee of the Pool the chairman (Sir Sydney Chapman) drew special attention to the position which had arisen in consequence of inquiries instituted by the Ministry of Supply intimating an increased demand for carbon products to be used by Government Departments.

In consequence of this, he would shortly have to enter into fresh negotiations with the Ministry in order that the allocation of carbons for civilian use should be adequate. Unfortunately, the figures available at the inception of the Pool, being over three years old, were out of date, as was the basis of rationing owing to the numerous changes that had taken place since.

The Chairman therefore suggested that a new questionnaire should be circulated to exhibitors which would establish the details of stocks in hand, the minimum current consumption of carbons and normal showing hours per week.

The Chairman stressed that no undue alarm need be felt by exhibitors as apart from any unforeseen disaster no apprehension existed that adequate supplies would not be forthcoming, providing he was able to establish a fair basis of allocation with the Ministry of Supply.

The form the questionnaire should take has been agreed between the Pool and the C.E.A., and the committee wishes to point out the urgency of the matter and hope that the General Council will issue a recommendation in the strongest possible terms that exhibitors should complete and return the questionnaire by the date given, which will be May 1.

It is regarded by the C.E.A. members of the committee as all important that the information should be available in order that a continuance of adequate carbon supplies will be maintained

PETROL CASE

A Successful Appeal

Robert Edwards, proprietor of kinemas at Esh Winning, Birtley, Tow Law, Shildon and Chester-le-Street and living at Field House Lane, Durham, appealed successfully at Durham Quarter Sessions on April 6 against a conviction and fine of £7 at Durham in December for the alleged illegal use of petrol. The appeal was allowed with costs.

THE FILM IN THE CLASSROOM

Possibilities of the Mobile Unit

IN a letter to The Times Educational Supplement, Patrick Thornhill discusses the educational possibilities that may lie in the use of the mobile film unit.

After referring to the number of mobile film units now at work in the country, Mr. Thornhill says:—

A number of young teachers could be given short intensive courses which would include both the running and maintenance of films and projectors and instruction in the educational uses of the medium. They would then visit classes at the rate of 10-15 a week and show films in co-operation with the teacher of the class concerned. The total cost per film unit to the education authority concerned would probably be about £25-£30 a week, including the salary of the teacher.

The most obvious advantages of some such scheme are, as Mr. Thornhill sees them, are:—

"(1) It provides a spearhead for rapid expansion of the use of films in schools without the heavy outlay of providing one projector for each school.

"(2) It ensures the maximum use and expert maintenance of films and projectors. One of the most discouraging facts hitherto has been the high proportion of school film projectors which have broken down, or are allowed to stand idle.

"(3) The teacher in charge of the unit can advise the schools he visits on the films most likely to fit in with their own work. One of the difficulties in the past has been that of teachers having to order films without being quite sure of their suitability.

"(4) Having had this experience of the use of films for a while, schools which decide that they want more can go for their own projectors on a basis of experience, rather than as a leap in the dark.

"(5) It solves the problem of the small rural school where the difficulty of provision is greatest, but where the need for the visual experience which the films provide is also greatest. Many rural schools are, of course, without electricity; these would require the services of mobile units that are entirely self-contained."

SCALA, BATH

Trades Council Move

There is definite progress towards the reopening of the blitzed Scala, Bath, which has now been closed for a year.

At the local Trades Council, T. Jones (vice-president), who brought the matter up at the last meeting, said he understood that the architect (E. Harris), and the proprietor (E. ... representative of the Ministry of Works had met at Bristol to discuss the matter.

The Bath City Engineer informed the council that so far as he was concerned no obstacle would be placed in the way if repairs to the Scala were carried out. "The performance of the work is largely a question of obtaining a licence and the material and labour. The Ministry of Works and the Ministry of Labour and National Service are all concerned," he added.

It was agreed that a deputation of the council shall arrange to meet the architect.

CARY GRANT · JEAN ARTHUR
RONALD COLMAN
IN
"THE TALK OF THE TOWN"
the talk of the country!

ROSALIND RUSSELL
BRIAN AHERNE · JANET BLAIR
IN
"MY SISTER EILEEN"
ringing the box-office bell everywhere!

FRED ASTAIRE
RITA HAYWORTH
IN
"YOU WERE NEVER LOVELIER"
reaking records and continually heading for smash business!

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THE CINEMA

KINEMATOGRAPH WEEKLY

DAILY FILM RENTER

FAULKNERS

IMPARTIAL FILM REPORT

PAUL MUNI

COLUMBIA PICTURES

GOOD THINGS WHEN THEY SEE THEM!

C.E.A. FILM REPORT. 9 marks.

DAILY FILM RENTER

THE CINEMA

KINEMATOGRAPH WEEKLY

IMPARTIAL FILM REPORT

FAULKNERS

GET CRACKING

COLUMBIA PICTURES

PERFECT ENTERTAINMENT FOR TO-DAY'S [illegible] PUBLIC!

C.E.A. FILM REPORT. 8¾ marks.

THE CINEMA

Grand entertainment for all patrons . . . THE KIND THAT BREAKS RECORDS AT THE BOX OFFICE . . .

KINEMATOGRAPH WEEKLY

Laughs are as big and as frequent as thrills . . . Its grand entertainment and BIG TITLE AND STAR VALUES DEFINITELY MAKE IT ONE TO GRAB.

DAILY FILM RENTER

There is no doubt at all as to the picture's selling possibilities with the public . . . ONE CONTINUOUS YELL

FAULKNERS

REAL ENTERTAINMENT IN WAR TIME. Will cause continuous laughter . . .

IMPARTIAL FILM REPORT

. . . ENTERTAINMENT FOR ALL CLASSES . . . A most enjoyable comedy and a real tonic laughter show.

A NIGHT TO REMEMBER

CO-STARRING **LORETTA YOUNG · BRIAN AHERNE**

WITH (MISS) JEFF DONNELL · WILLIAM WRIGHT · SIDNEY TOLER · GALE SONDERGAARD · BLANCHE YURKA

SCREEN PLAY BY RICHARD FLOURNOY AND JACK HENLEY · PRODUCED BY SAMUEL BISCHOFF · DIRECTED BY RICHARD WALLACE

COLUMBIA

Liverpool Manager Vindicated

MPRISONMENT FOR FA SE EVIDENCE CONSPIRATORS

THE imp sition at Liverpool Assize , on April 15, of entences f imprisonment for onspira to pervert the ourse justice and of subor- ation perjury was a vindi- ation a Liverpool manager ho t the victim of charges nade by a woman and her 20-year-old son.

he case rose from the evidence ich they gave in Liverpool lice Court on March 30, 1942. en Edward Appleton, relief nager at the Victoria kinema, erry Lane Liverpool, was con- ted of a sault and fined £5.

ccus were Mrs. Margaret en Lloyd (45) and James Edward yd (20), motor driver, both of heldene Road, Walton, Liver- ol. A warrant had been issued the arrest of another person in nection with this case, but the lice had not been able to exe- e it.

False Story

cording to the prosecution, the two yds went to the kinema and Mrs. yd complained to Mr. Appleton about dismissal of her young son. When Appleton explained it was a matter the licensee, Mrs. Lloyd became sive. To'd they must leave the mises. Mrs. Lloyd struck and kicked manager. Later she again attempted kick him, but tripped and fell. She ed a summons against Appleton for ault. In the meantime, the Lloyds anged with a man named George A. ams (for whose arrest a warrant has n issued) to go as a witness and tell alse story.

dams told the magistrates he saw pleton strike Mrs. Lloyd, adding that had never seen her before, which the secution alleged was a deliberate un- th. It was contended that Adams was rking at a factory at the time of the ident and was not at the kinema at The prosecution's view was that ams spent a night at Lloyds' house d concocted the scheme against Apple- , who, at the police court, was fined and £3 3s. costs.

n the witness-box Appleton denied the ault.

Valuable Witness

On behalf of defendants it was stated at James Lloyd was approached by ams, who said he had seen the inci- nt. They believed him and thought he uld be a valuable witness. They did know his story was untrue.

Edward Lloyd was sentenced to 18 nths' imprisonment and Mrs. Lloyd to months' imprisonment.

Boiler-room Blaze

There was a small outbreak of fire the Plaza, Stockport, a few days ago. Although there was a spectacular turn- t by the N.F.S., whose equipment cluded turntable ladders, the outbreak as extinguished with apparatus long ing to the kinema. The fire curred in a boilerhouse at the rear the building.

Eight hundred people were in the ilding at the time. All the exits were ened and they filed out of the building an orderly manner. Shortly after ards they were invited to reoccupy eir seats.

PLUTO AT THE ZOO, now at the Odeon, Leicester Square, is one of four of Walt Disney's short subjects enjoying pre-release runs in the West End

CROWN FILM UNIT

Why J. Arthur Rank was Appointed

In the House of Commons, on Wednesday, R. W. Sorensen asked the Minister of Information if he would state the functions of the Board of Management for the Crown Film Unit, its powers and complete composition; why J. Arthur Rank was appointed; and what exact powers he would possess.

Brendan Bracken said that the functions of the Board were to help the Ministry of Information with advice about the organisation and work of the Crown Film Unit. It met under the chairmanship of a senior Ministry official and included representatives of the Crown Film Unit and members of the Ministry. Mr. Rank was invited to join the Board because of his great experience in matters appertaining to the production of films, which they regarded as one of the most important tasks entrusted to the Ministry. He had a lively appreciation of the fact that in film matters all wisdom was not a monopoly of the Ministry of Information.

S. AND E. LANCS ON TAX INCREASE

Regret at Passing of 1s. 3d. Seats

REACTIONS of South and East Lancashire exhibitors to the increase in Entertainment Tax are not unfavourable, but there is general regret at the imminent disappearance of the 1s. 3d. seat. This was one of the principal matters discussed at the branch meeting held at Manchester on Friday. J. J. McCracken presided.

The CHAIRMAN said the C.E.A. deputation which interviewed the Chancellor before he made his Budget statement did a fine job of work. Although the 1s. 3d. seat would go and there would be nothing between 1s. and 1s. 9d., it was intended that the increased tax should be borne by the public. This recommendation was made in the strongest possible terms. In Manchester, where they had 10d. seats, it was intended to narrow the gap to the 1s. 9d. seats by making the 10d. seat into 1s. It was the wish of the Chancellor that the increase should be passed on to the public. If that was not done there might be serious repercussions when the next Budget was framed.

Time Standard Was Raised

R. STOTT: Kinema entertainment has been far too cheap for too long. By passing on the increase we shall raise the standard of our entertainment.

CHAIRMAN MCCRACKEN remarked that by enhancing the standard of the Industry exhibitors would be in a better position to pay adequate wages to their employees.

Mishandling of Films

From C. S. Macgregor, branch manager for Columbia, was received a letter stating the difficulty that was being experienced in providing good copies of pictures "owing to the growing mishandling and careless rewinding and packing of films." Exhibitors were asked to give more supervision to rewinding and to avoid the trouble caused by the detaching of leaders and endings in theatres where double spools were used.

Secretary C. LITTLER said he had replied, denying that exhibitors were wholly blameworthy.

They had to carry on their businesses under the same adverse conditions as were experienced by the repair and despatch departments of the renting houses. If care was exercised on both sides much of the trouble could be avoided.

Coun. J. C. WHITAKER: We don't want to accept these complaints, and should not accept the whole blame.

Part-time Women Employees

Employment of part-time women workers outside the hours of their full-time war work was the subject of a statement by J. J. MCCRACKEN, who said he had exchanged letters on the subject with the Moorhouse Circuit. Some of these women had applied for part-time evening jobs as usherettes and cashiers. The General Purposes Committee of C.E.A. had also been examining the situation in regard to the employment of women. Whether exhibitors should employ such women was a matter for themselves to decide.

Representation on L.P.F.

The SECRETARY read correspondence with C.E.A. headquarters concerning the filling of vacancies on the Legal, Parliamentary and Finance Committee. As J. Mather lost his seat on this committee after a tie with Mr. Watts at the annual general meeting, the branch wanted to know how, if Col. S. K. Lewis was appointed a circuit representative (thus causing a vacancy) it would be filled.

W. R. Fuller replied that if Col. Lewis were appointed a circuit representative this would not of itself cause a vacancy on the committee, but it was quite possible a procedure might be followed whereby a vacancy might be created. In that event, General Council would be notified, and nominations to fill the vacancy would be invited in the usual way.

Next Meeting at Rochdale

Next meeting of the committee will be held at Rochdale, at the chairman's invitation, on May 21.

BIRMINGHAM'S CINEMA DAY

Target to Top £2,000

B. T. Davis, hon. secretary of the Birmingham and Midland Trade Benevolent Fund, states that everything is going well for this year's local "Cinema Day." Last year's effort produced well over £2,000 for the Fund, and there is every indication that May 2 next will provide another substantial contribution.

Some 24 Birmingham and Midland exhibitors have promised to earmark their takings on that Sunday for the Fund, while at least another dozen will substitute donations in lieu of opening.

Managers and assistant managers of the Manchester area were hosts recently to Roland Lea, chief of the theatre department of A.B.P.C. A conference in the morning was followed by a luncheon in the cafe of the Apollo, Ardwick, which was attended by fifty managers

E

TROUBLE OVER CHARITY TAX PAYMENT

N.W. Branch Takes up the Wrexham Case

NEGOTIATIONS between exhibitors and the Wrexham Watch Committee on the Sunday opening charity contribution have created a situation of difficulty in the North-Western Branch. Briefly, principals of two kinema-owning companies have more than the Branch (which has not been consulted) considers reasonable. They have been asked to withdraw their offer. The subject was fully discussed at the branch meeting held at Liverpool on Friday. E. H. Whittell presided.

These facts were put before the members: Wrexham Town Council obtained an order enabling them to grant licences for Sunday shows. There are five kinemas in the town, but the proprietors of one intimated that whether permission was given or not they would not open.

A deputation of exhibitors waited on the Watch Committee to discuss the charity contribution, which a Liverpool member thought should not exceed the amount levied on Liverpool kinemas—6 per cent. of the net rateable value. However, the two principal kinemas in the town made the offer of £400 per annum from the four theatres. That was turned down. After some discussion, the amount was increased to £690.

"Extraordinary Procedure"

The member who gave this information said he felt strongly that an exhibitor attached to another branch should not come into the North-Western territory and discuss terms which might cause general embarrassment. It was extraordinary to offer £690 for four theatres, an offer which, by the way, had not yet been accepted. If the situation was allowed to remain it would make the resolution on the branch minute-book, dealing with S.O. charity payments, look absurd.

½d. per Seat per Night

The CHAIRMAN said one proprietor had in mind one halfpenny per seat per Sunday night, with a *pro rata* increase for extended running time. A circuit chief had said that he had negotiated two dozen agreements without reference to the C.E.A. branches concerned.

Apart from the terms which Liverpool exhibitors enjoyed, Birkenhead and Bebington kinemas were assessed at 5 per cent. of the net rateable value, and Wallasey had secured still more favourable terms.

These local arrangements ought to have provided a basis for discussion at Wrexham. What had happened there was disgraceful; it was a case of fools venturing where angels feared to tread.

Hankering After £1,000

During discussion these points were brought out:—

In the past, one Wrexham kinema had given Sunday concerts, as a result of which charities had benefited to the extent of something like £1,000 per annum, and evidently the Watch Committee was influenced by that fact and did not wish to see charities receive less from general Sunday opening.

As far as could be made out, under the terms of the offer made to the Watch Committee, one kinema would pay £5 3s. 10d., another £3 7s. 5d., a third £2 14s. 3d., and the fourth £2 0s. 2d. per Sunday. The corresponding figure for the last-mentioned hall in Liverpool was 2s. 7d. It was not clear whether the offer of £690 would stand if certain of the four kinemas in the town did not open.

Manchester Blamed

Comment was made on the position in Manchester, where, according to one exhibitor, "they have made a mess of it." (In Manchester the charity contribution is a lump sum of £12,500.)

"This contribution from Sunday opening is called charity," said P. M. HANMER. "The way things are tending it is becoming a tax."

Regret was expressed that the North-Western branch had been "completely ignored."

Withdrawal Requested

It was decided to send a letter to two of the exhibitor parties in the Wrexham negotiations asking them to withdraw their offer and to put forward the proposition of 6 per cent. of net rateable value as charity contribution. Emphasis was given to the point of view that if reasonable terms could not be obtained it would be better to forego Sunday opening.

A National S.O. Policy

Concerning the resolution passed by the branch asking C.E.A. headquarters to press for legislation to secure national Sunday opening, the GENERAL SECRETARY called attention to the statement by the Home Secretary in the House of Commons that it would not be possible to introduce legislation on this subject during the war.

L. EDWARDS (Rhyl) considered that if they waited until after the war they would never get anywhere. At present exhibitors were simply unpaid tax collectors.

Entertainment Tax

The CHAIRMAN said the most distressing feature in the entertainment tax would be the disappearance of the 1s. 3d. seat, owing to the manner in which the tax would operate.

Exhibitors should be grateful that in the 3d. increments, which were the only ones they could reasonably apply, they would secure a margin of one half penny.

Borderline Difficulties

W. J. SPEAKMAN mentioned that when interviewed the Chancellor had in mind leaving prices up to 9d. untouched; the deputation pressed for 1s., which was finally agreed.

It would be very foolhardy for any exhibitor to say we are making so much profit that we shall pay the tax ourselves. The Chancellor has said the tax should be borne by the public.

Tax payable in respect of seats between 1s. and 1s. 6d. represented about 40 per cent. of the total revenue received.

Exhibitors were definitely urged to pass on the increase to the public. There might be a temporary drop in takings for a fortnight or so, but after that patronage would get back to normal.

The CHAIRMAN said that probably the circuits would issue a list of proposed seat price revisions and would thus give a lead to the country.

Bicycled Crossovers

L. EDWARDS referred to the proposed crossovers of newsreels as a measure of economy. From experience, he could say it was almost impossible to arrange such crossovers. To show a newsreel he would be prepared to curtail ordinary film performances. "If you don't put on a newsreel," he added, "people ask for their money back."

W. J. SPEAKMAN: It is only suggested that there should be crossovers where they are easy to arrange. There is no intention of having crossovers between, say, city and suburban theatres. Already 357 newsreels were being crossed over voluntarily, and it was intended to add 160 in the whole of the country.

Branch Legal Fund

The meeting was informed that 116 local members had been invited to subscribe to the branch legal defence fund. Up to the present 69 guineas had been subscribed, and more contributions were on their way.

Stand-by Programmes

An interesting question concerning stand-by programmes was raised by R. P. RUTHERFORD, who said he had had a stock of films in hand for two years. Should they be sent back?

C. BURNS: The time may come when they will be needed. I have had to use my stand-by programme, and it has been replaced. When programme films are unrunnable, the stand-bys are very useful.

Other exhibitors who had experienced let downs and who used the stand-by programmes said they had not experienced any trouble in getting replacements.

Relief Firemen

Questions were asked about the employment of relief firemen. The SECRETARY said he had tried to get an indication of the terms on which N.F.S. men could be employed as reliefs or in an emergency, but up to the present the information had not been forthcoming.

Manager Vindicated

The CHAIRMAN referred to a case at the Liverpool Assizes, when two persons, mother and son, accused of conspiracy and of subornation of perjury were sent to prison for making a false accusation against Edward Appleton, kinema relief manager.

"Mr. Appleton's honour has been redeemed," said the chairman. "We congratulate him on his vindication."

Blackpool Exhibitor's Death

Fred Barker (68), of Liverpool Road, Blackpool, whose remains were interred on April 16, had been closely associated with the kinema Industry for many years. Before coming to Blackpool 40 years ago, he had been managing director, chairman and director of four kinemas in Lancaster.

At Blackpool he was associated with Waterloo, Tivoli, Palladium and King Edward kinemas. Recently, he had retained his interest only in the King Edward, of which he was chairman. Every Christmas, for several years, he had made a gift of £100 to Blackpool Social Service Council.

Lesley Brook and Richard Bird in a scene from I'LL WALK BESIDE YOU (Butcher) reviewed in this issue

"HITLER'S CHILDREN"

Shattering U.S. Records

Details have just been received in London of the sensational success of "Hitler's Children" on its initial American screenings, where, in many theatres, the film has exceeded all previous box-office records.

In over fifty cities "Hitler's Children" has averaged almost twice the normal gross of the theatre in which it has played, and the capacity of business is so great that many kinemas are playing the film either indefinitely or for greatly extended periods.

Based on the best-selling novel, "Education for Death" by Gregor Ziemer, "Hitler's Children" is described as a sensational disclosure of the effects of Nazism on German youth. It cleverly blends a great emotional romance with thrilling action, and is the pictorial record of the author's many years spent in Berlin.

Grimsby Manager Weds

John Edmundson, manager of the Regal Cinem[a], Grimsby, was married to Mis[s] Vera Cribb, daughter of Mrs Vincent, Cleethorpes, and the l[ate] Mr. Cribb, at Grimsby Par[ish] Church on April 14.

Best man was R[obert]ban Ross, and Peter Kilby, organ[ist] at the Regal, for several years with Gunner Robert S. Black, [were] groomsmen.

Among the gift[s] ceived by Mr. and Mrs. Edmun[dson] was a Westminster chimes [clock] from the Regal staff.

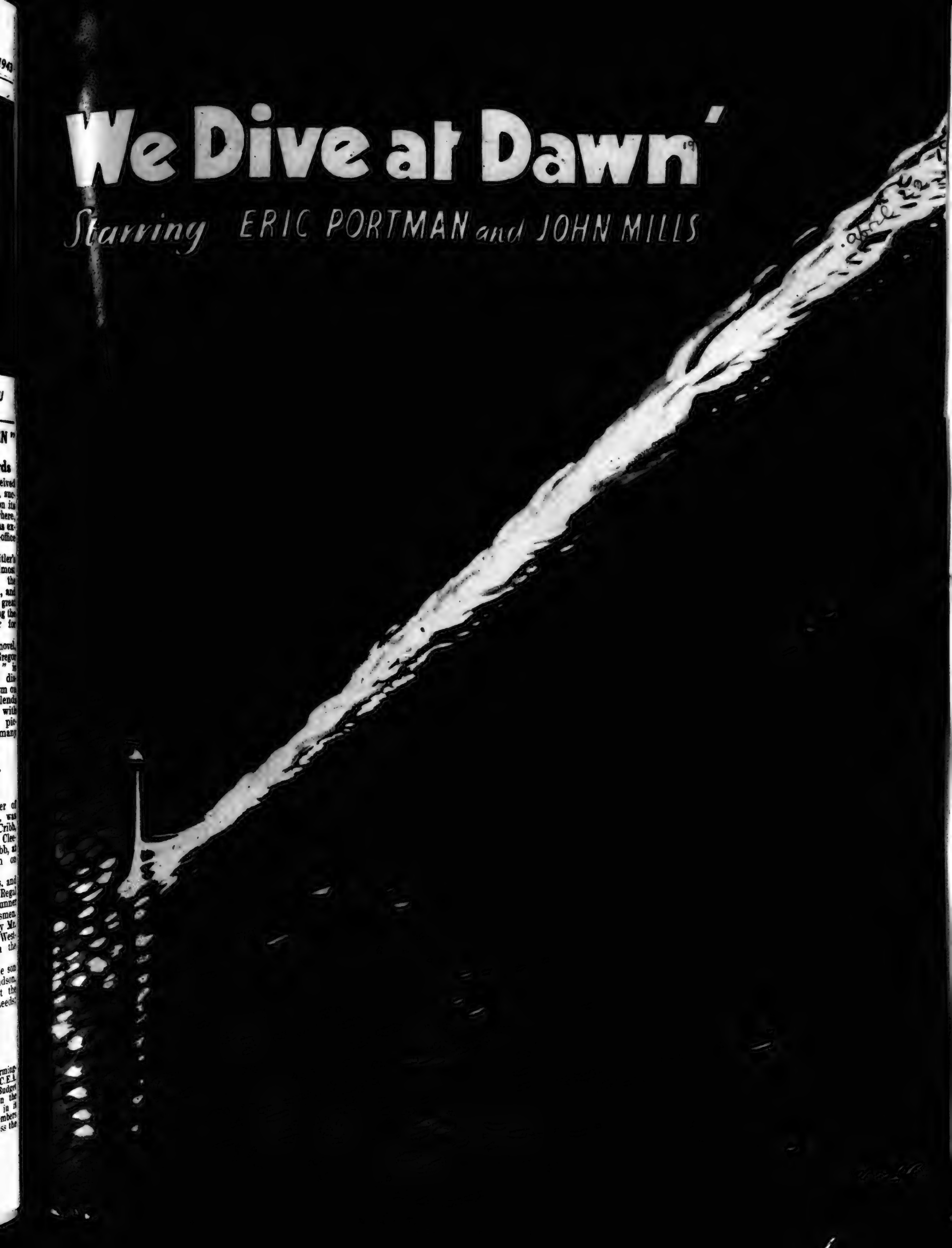
Mr. Edmundso[n], who is the son of Mr. and Mrs. [Edmundson, formerly at the Regal, Lincoln; Ritz, Leeds; and the Ritz, Su[nderland].

Tax Disc[ussion] in Midl[ands]

This month's mee[ting] of the Birmingham and Midlands [Branch] of the C.E.A. is due to be held to-[morrow]. The Budget pronouncement of [increase in the] Entertainment Tax [has resulted in a] being brought forw[ard], and members will meet to-day (Ap[ril 22) to discuss the] revision of local pri[ces].

We Dive at Dawn

Starring ERIC PORTMAN and JOHN MILLS



ERIC PORTMAN

'We Dive

REGINALD PURDELL

a "Gainsborough" P

EDWARD BLACK *Producer.*

MAURICE OSTRER *in charge of Production*

127 – 133 WARDOUR ST., LONDON.

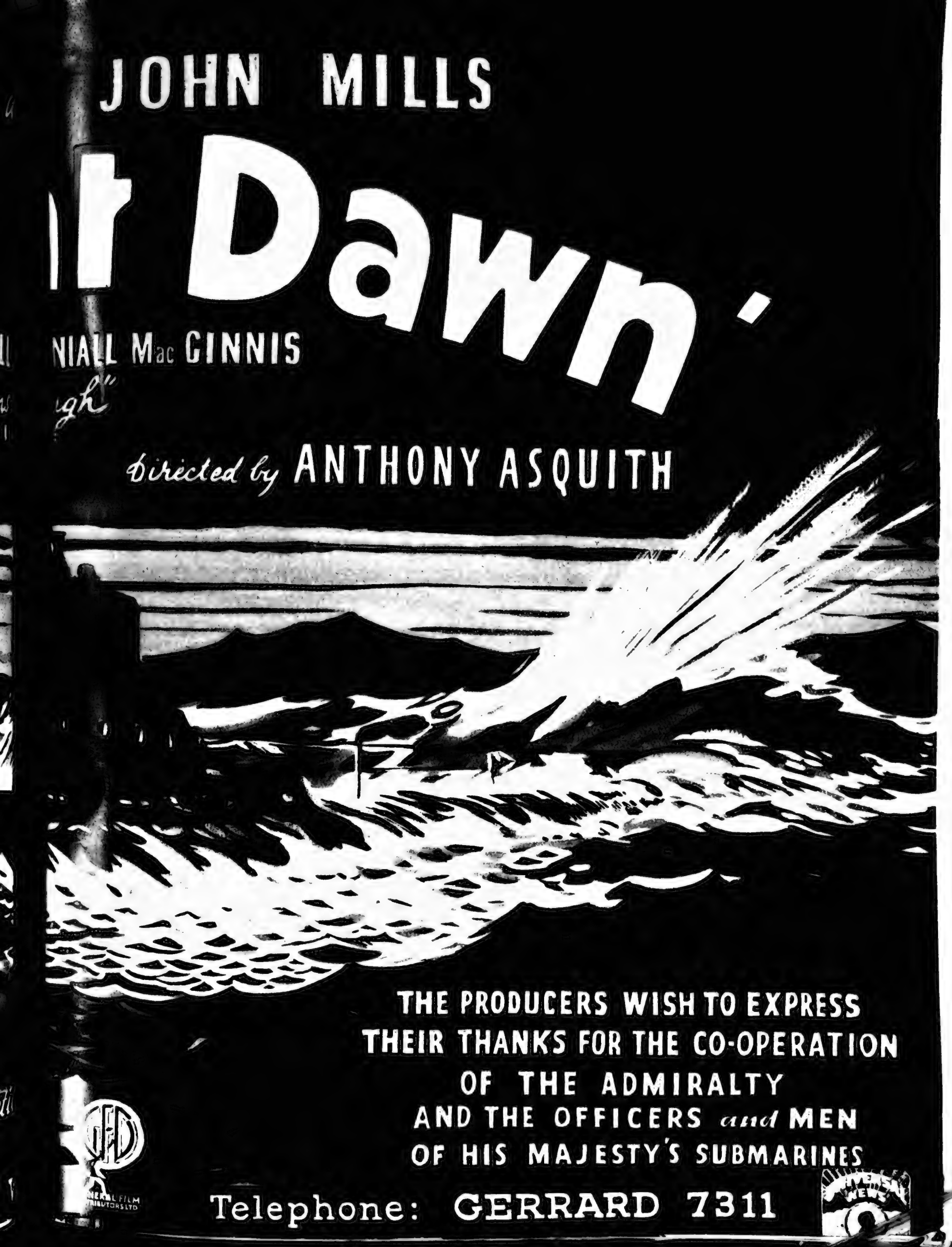
JOHN MILLS

...t Dawn

NIALL Mac GINNIS

...gh"

directed by ANTHONY ASQUITH



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AND THE OFFICERS *and* MEN
OF HIS MAJESTY'S SUBMARINES

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ERIC PORTMAN

JOHN MILLS

DECLAN PURDELL

NIALL MacGINNIS

J.B. WILLIAMS and VAL VALENTINE

PROVINCIAL TRADE SHOWS

CARDIFF	Odeon	Wed. April 28	10.45 a.m.
BIRMINGHAM	Futurist	Wed. April 28	10.30 a.m.
NOTTINGHAM	Ritz	Wed. April 28	10.45 a.m.
MANCHESTER	Odeon	Wed. April 28	10.45 a.m.
LIVERPOOL	Paramount	Wed. April 28	10.45 a.m.
LEEDS	Odeon	Wed. April 28	10.30 a.m.
NEWCASTLE	Odeon	Wed. April 28	10.45 a.m.
GLASGOW	Paramount	Wed. April 28	10.45 a.m.
BELFAST	Classic	Wed. April 28	10.45 a.m.
SHEFFIELD	Cinema House	Wed. May 5	10.45 a.m.

F ces Unaffected by E.T. Increase

HIGHER ON THE WEEK

WITH but few exceptions, prices of film issues have closed higher on the week, notwithstanding the increased Entertainment duty imposed by the Budget.

One of the best groups is that of Gaumont-British. The ordinary have risen 7½d. to 16s., the "A" ordinary 4½d. to 8s., and the 4½ per cent. debentures 10s. to £102½.

Associated British Picture Corporation ordinary, at 15s. 6d., have gained 6d., and the 6 per cent. preference have hardened to 24s. 4½d.

Rises are also recorded in Odeon ordinary at 18s., and the 6 per cent. preference at 21s. 6d. One of the biggest percentage rises took place in Sound City (Films) 6 per cent. pref., which have advanced 1s. 3d. to 8s. 9d.

Union Cinemas preferences are from 3d. to 6d. higher, the first at 20s. and the second at 19s. 3d.

British Lion pref. are 4½d. higher at 10s. 6d., A.P.P.H. ordinary have risen 3d. to 20s. In the theatre group, Moss Empires ordinary at 34s., the pref. at 20s. 4½d., and Stoll Theatre Corp. at 10s. 4½d., have all improved.

Exceptions to the general trend are African Theatres ord., which have fallen 1s. to 64s., and General Theatres debentures, which, at £101½, are £1 lower.

African Theatres Pay Final 10 per cent.

The report for 1942 of African Theatres, Ltd., shows profits of £211,586, as against £189,210 the previous year. Provision for taxation, etc., absorbs £34,233, practically the same as last year, leaves the net profit of £177,353, compared with £154,298.

Preference dividend for the year takes up £30,000 (same), and a final dividend of 10 per cent. is recommended on ordinary and founders', making a total of 20 per cent., absorbing £100,000 (all same). Nothing is carried to reserve, as against £57,326 last year, and £166,525 is brought forward, as compared with £226,463 during the previous period.

DODGING "A" FILM RULE

Exhibitors Warned

A Surrey kinema has endeavoured to secure compliance with the "A" certificate requirement that no child under 16 shall be admitted except under the charge of a guardian by an effectively worded poster.

This emphasises the fact that by an order of the Surrey County Council it is illegal for patrons to purchase tickets for children who ask them to do so. Breach of this rule, it is pointed out, involves the kinema in penalties.

The Executive Committee of the London and Home Counties branch, when this was brought to its attention, recommended Surrey members to exhibit a similar notice.

The branch is also writing to the Surrey County Council asking it to reconsider its decision not to include the C.T.B.F. in the beneficiary organisation to which the Sunday opening charities are allocated.

E MARKET

		This week.	Movement.
The	ord. ..	64/-	— 1/-
rit P	5 Ord.	15/6	+ —/6
% Pr	..	24/4½	+ —/1½
% De	..	£103	—
d. Ord	..	20/-	+ —/3
Dom.	£1 ..	3/3	—
on 7½	..	10/6	+ —/4½
Prov.	5 ..	4/-	—
levisi	(6d.)	6/-	+ —/7½
Chrom	Ord.	4/9	+ —/3
t-Briti	1. 10/-	16/-	+ —/7½
A" Or	..	8/-	+ —/4½
% 1st	..	20/6	—
% Nev	..	£102½	+10/-
The. Pa	..	12/6	—
% 1st M	Deb.	£101½	— £1
ssand 1	1. ..	1/6	—
Prefd. O	..	15/-	+ 1/-
npires £1	..	34/-	+ —/6
Cum. Pref	..	20/4½	+ —/3
Ord.	..	18/-	+ —/4½
% Pref.	..	21/6	+ —/1½
% Debs.	..	£103	—
% Ptg.Pf.O	d.	32/4½	—
m. "A" Pref.	£1	27/3	—
m. "B" Pref.	£1	27/9	—
nst. 7% Pref.	..	26/-	—
y	..	3/6	—
ty(Films)	% Pref.	8/9	+ 1/3
Corp	..	10/4½	+ —/3
h Cent. Ord.	..	1/3	—
% Pref.	..	3/6	—
inemas Ord.	..	2/6	—
Pr	..	20/-	+ —/6
d Pr	..	19/3	+ —/3

shares ... herwise stated.

SLE OF MAN RESULTS

nd Pays 10 per cent.

directors of the Strand a Theatre Company, Ltd., as. Isle of Man, recommend nt of a dividend of 10 per The annual meeting takes on Wednesday, April 21.

company which has a capital of 0, owns two of the largest s in Do... the Picture House e Stra... sides the Palais de ... and ... Amusement Hall, s the Pavilion, Peel, and the Port E...

b... sheet shows a profit on ... of £1,26... and with the carry- ... from last ... ear this gives £19,180 ... proposed to set aside ... for ... end of 10 per cent., ... for deferred repairs, ... £3,912. The direc... ing regard to the ... war, they consider ... tory. In 1941 the ... and a dividend of ... ums of 2½ per cent. ... the profit was £6,771. ... was paid; while in ... s £16,022 and 10 per ... ted.

... increased working costs ... dividend is practically ... Year of peace. One ... probably the fact that ... such as it is, is not ... company is relying ... custom of an increased ... on.

... properties now stand ... £14,000 in floating ... at the bank. There ... cent. debenture stock.

... eting of the Faversham ... enquiry was received ... bility of the children's ... Kinema being revived. ... has now stated that ... be reopened at present.

Continued from page 5

Anthony Asquith Resigns A.C.T. Presidency

congratulated the Denham Works Committee on its vigilance and action.

President Vacates Chair

When the paragraph was reached the President left the chair, his place being taken by Sidney Cole, senior vice-president. Two Denham Studio members, John Dennis and Percy Dayton, sponsored the reference back of the paragraph.

Mr. Asquith said that he and all the Denham members endorsed that part of the paragraph of the report in which the General Council made clear to the Denham management that its members must be at liberty to discuss all matters which affected them. His complaint against the General Council was that they prejudged an issue by endorsing the action of the Denham Works Committee on a matter still in dispute at Denham.

Mr. Asquith said: "*I would like to say here and now that not one of the complainers at any time came to me personally, although I was the director of the film and a supposedly good trade unionist, and surely the director is the first person with whom complaints as to the subject-matter of a film should be raised. If the General Council feels that any Works Committee must be supported on every action, whether right or wrong, then I say this would go against every democratic principle, for obviously the members who are represented by the Works Committee have the right to decide whether or not that Works Committee is in fact representing their views.*

"The General Council went right over the heads not only of their own members, but over the heads of the members of other unions represented by the Works Committee, and pre-judged a case still under dispute after hearing only one side of that case."

The merits of the particular case were quite beside the point, he claimed. Continuing, Mr. Asquith said: "The General Council had a right, and, indeed, a duty, to guide its members by explaining to them the course of action they advised, and why. Congratulations to the Works Committee which was passed by the General Council was certainly not felt as guidance by its studio members at Denham. It was felt only as an intolerable interference with the rights of members to form their own opinion and record that opinion by vote."

Mr. Asquith concluded by saying: "I can only feel justified in standing as your president if this meeting endorses the principle that the General Council cannot have the right to pre-judge a case still under dispute after hearing only one side of that case and without reference to the members concerned in that dispute."

Political Minority Responsible

Percy Dayton (Denham Studios) said that the film was not damaging to the Soviet Union, but that if the Works Committee thought there was any complaint they should have gone in the first place to the A.C.T. president. He strongly criticised the General Council for agreeing to receive, at its meeting when the matter was discussed, the chairman of the Denham Works Committee.

The whole trouble had been stirred up through the activities of a small political group. The General Council should be one hundred per cent. trade union, one hundred per cent. for its members and no per cent. for political affairs.

John Dennis (Denham Studios) supported the points made by Mr. Asquith. The General Council had no right at all to interfere in an unsettled domestic matter. The whole action of the General Council was completely undemocratic.

Ivor Montagu (General Council) said he did not dispute the actual facts made by Mr. Asquith, but where he was at variance with him was in the interpretation he placed upon them. Considerable difficulty had been experienced in finding out what exactly was in the script, and it was only following pressure from the Works Committee that the script was made available. *The action of the Works Committee had been entirely beneficial, because it made possible certain alterations to the script before it would have been too costly to make any alterations required in the actual film.*

Soviet Intervention

George Elvin (General Secretary) said he agreed with Mr. Montagu that it was impossible to divorce the complaints made from the matters which caused them to be made. He read to the meeting an extract from a letter sent by the Soviet Ambassador to Two Cities Films and the Ministry of Information, which stated:

"It is clear that the Soviet Embassy does not approve of the scenario in its present form, and still less cannot take any shadow of responsibility for the film. On the contrary, if the film should appear on the screens in its present form, I am sorry to say that the Soviet Embassy would have no other choice but to protest against its showing."

This clearly rebutted the contention held by Percy Dayton that the film was not damaging to the Soviet Union.

Everything the General Council had done had been within its powers under the rules. Far from pre-judging the case, they had been very careful indeed to avoid doing so. Their decision to appoint a committee to watch matters bore this out. They specifically refrained from making a decision until an opportunity was given of receiving a report from that committee.

The decision to congratulate the Works Committee on its vigilance and action referred to the action of the Works Committee in having made inquiries into the character of a film made in its studios. It was not intended to imply and could not imply any judgment in respect of the character of the film concerned or further action to be taken in regard to it, since this was to be a matter for inquiry by the committee appointed. He asked what else the General Council could have decided.

At the meeting when the matter was discussed the attendance was very representative, and all the principal studios and laboratories were represented. Only three members of the General Council knew anything about the matter before it was discussed. Yet this meeting, with only one vote against, agreed the course of action which was now criticised.

The General Council, as the executive body of the Union in between annual meetings, had no alternative but to make the decision it did, and he was convinced that if members at the annual meeting had also been at the General Council they would have shared in the rightness of that decision.

Democratic Principles Violated

At the conclusion of the meeting Mr. Asquith, referring to his resignation, said:

"I wish to make it quite clear that I did not resign the presidency because the A.C.T. protested against the management's claim to censor the agendas at general meetings. On the contrary, I am in full accord with the A.C.T. General Council on this point, as I made clear at the meeting. Nor did I resign because a film I was directing was criticised.

"My reason, and my only reason, was a disagreement with the General Council on a line of action which they took. That line of action I believe violated democratic principles.

"As the annual general meeting did not agree with me on this point, and as I still felt convinced that I was right in my belief, I could not, under the circumstances stand again as president of A.C.T. My personal relationship with the General Council remains entirely friendly, and I shall continue to be a staunch and loyal member of A.C.T."

New Films at a Glanc

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box Office Angle.
*Bells Go Down, The ... (United Artists)—British.	88 min. (U)	Tommy Trinder, James Mason, Philippa Hiatt.	... Spectacular romantic melodrama of life in the A.F.S. during the early days of the blitz. Story sketchy, but star in good form, and fire thrills realistic.	Good ... eneral ... Nothi... o harm young...
Bowery at Midnight ... (Pathe)—American.	61 min. (A)	Bela Lugosi, Wanda McKay, John Archer.	... Highly coloured Jekyll and Hyde crime melodrama. Story fantastic, but star in good form and production adequate.	Good thr... r for the ... elemen... Not for you... sters.
Fin du Jour, La ... ... (Studio One)—French.	93 min. (A)	Victor Franc n, Louis J uvet, Michel Simon.	... Extremely well-characterised story of a home for retired actors. Rather talkative but always moving. Well subtitled.	Very go... d specialised ... bookin...
Foreign Agent ... ... (Pathe)—American.	62 min. (A)	John Shelton, Gale Storm, Hans Schumm.	... Fast-moving espionage romantic melodrama with a wide variety of backgrounds. Story straightforward, characterisation sound and thrills well-timed.	Good p... grammer for ... masses. Nothing to ... youngs... rs.
*Greek Testament... ... (A.B.F.D.)—British.	45 min. (U)	Vrassidas Capernaros	A documentary which pictures Greece in the days of peace, and shows how she faced and is facing the invaders.	Excellent ... nd most interes... docume... tary for any ha...
Gunman from Bodie, The (Pathe)—American.	63 min. (A)	Buck Jones, Tim McCoy, Christine McIntyre.	... Outdoor comedy melodrama with a pleasing baby interest. Story straightforward, characterisation vigorous and scenery picturesque.	Sound We... stern support. Go... for youngsters in spite ... its "A..." certificate.
Hitler's Children ... ... (RKO-Radio)—American.	82 min. (A)	Tim Holt, Bonita Granville, H. B. Warner.	... Powerful anti-Nazi melodrama, adapted from an American best seller. Story holding, acting outstanding and direction sensitive and showmanlike.	Excellent general booki... Hardly suitable ... youngsters.
*I'll Walk Beside You ... (Butcher)—British.	86 min. (U)	Richard Bird, Lesley Brook, Percy Marmont.	... Sentimental musical drama suggested by the popular song. Story obvious but human, acting very good and music delightful. Feminine angle irresistible.	First-rate popular booki... Great for the family.
Meanest Man in the World, The. (20th Century-Fox)—American.	58 min. (U)	Jack Benny, Priscilla Lane, Rochester.	... Farcical comedy, adapted from a play by George M. Cohan. Story stagey, but cast and staging attractive.	Sound star comedy progra... mer. Good for the fami...
Night Plane from Chungking (Paramount)—American.	69 min. (A)	Robert Preston, Ellen Drew, Steve Geray.	... Espionage romantic melodrama with a Sino-Japanese war background. Cast attractive, but story unconvincing.	Fair average programm... Hardly suitable for you... sters.
Russian Guerillas ... ... (A.B.F.D.)—Russian.	90 min. (A)	V. Vanin, Marina Ledinina, M. Astangov.	... ... Exuberant fictional melodrama of war on the Russian front. Double dialogue disturbing, but action exciting.	Topical novelty offe... mainly for spe...ialised ha... Not for youngsters.
War Dogs ... ... (Pathe)—American.	64 min. (U)	Billy Lee, Ace (the Wonder Dog), Kay Linaker.	... ... Sentimental drama with a topical canine interest. Story a little scrappy, but juvenile and dog star good.	Agreeable support particular... for family and juve... audiences.
*We Dive at Dawn ... (General F.D.)—British.	98 min. (U)	John Mills, Eric Portman, Reginald Purdell.	... ... Spectacular naval melodrama, describing life in a British submarine, Main narrative thrilling and inspiring, acting first class and atmosphere authentic.	Excellent war fare. Good ... youngsters.

*** A British Picture.**

REVIEWS FOR SHOWMEN

The Bells Go Down

United Artists. British (U). Directed by Basil Dearden. Featuring Tommy Trinder, James Mason and Philippa Hiatt. 8,000 *feet. Release not fixed.*

SPECTACULAR tribute to the N.F.S. set in London's East End during the opening days of the war and the early ones of the blitz. Its fictional narrative attempts to cross-section life in an A.F.S. unit and in the surrounding civilian community, but its characters are with few exceptions stereotyped and its direction orthodox, so that its drama and propaganda are expressed mainly in time-honoured clichés.

Nevertheless, the inimitable Cockney humour of Tommy Trinder helps considerably to cloak its ingenuousness. So do its vividly realistic culminating fire sequences. One way and another, it's good honest comedy melodrama, if not outstanding documentary or eloquent testimony. Obvious star, title and exploitation booking for the family and industrial masses.

Story.—On the outbreak of war, Bob, a sensitive young fellow; Tommy, a vernacular, good-hearted Cockney kennelman; and Sam, a petty thief, join the A.F.S., now known as the N.F.S. They are stationed at an East End post near their homes, but are not very warmly received by Station Officer McFarlane and humourless Leading Fireman Ted Robbins.

They find their days a little long at first, but after Tommy and Ted become rivals for Susie, an A.F.S. girl, Tommy's greyhound lets the boys down on the track, Sam returns to petty dock-side thieving, and Bob and Nan, Bob's loyal peace time girl friend, start getting their home together, the blitz opens up in earnest. They all prove their mettle under fire and fighting fires, but in the end Tommy dies in a fruitless attempt to save McFarlane's life when a building collapses. Bob and Nan marry, and they christen their first-born Tommy, after the station hero.

Acting.—Tommy Trinder wisecracks effectively in the opening scenes and acts convincingly during the blitz sequences as Tommy. James Mason, Philip Friend, Mervyn Johns, Philippa Hiatt, Finlay Currie and Meriel Forbes are also sound, but the script does not burden them with ...pportunities, a... unlike the star, they fail t... make their own...

Production.—The main c...iticism of the p... ture is that it refuses to b... tied down to ... story and one aim. It is difficult to dis... guish the by-plots and su...sidiary characte... from the main ones, and ...he confusion ... only leads to loss of dram... momentum, ... prevents the well-intenti...ed tribute to ... A.F.S. veterans from be... adequately, ... alone eloquently, delivere...

Happily, its untidy, no... to say uninspi... treatment, does not cram... Tommy Trinde... inimitable style. Neither ...oes it prohibit ... impressive, realistic and s...ectacular fire-fi... ing grand finale. The star ...genial personal... and good all-round pe...rmance and ... breathtaking pyrotechnic... give the film ... benefit of the many do...ots. Properly ex... ploited, it should prove ... cinch in pop... and family halls.

Points of Appeal.—H...an and excit... story, authentic detail, g...l characterisat... big fire thrills, good ti... and obvious ... values.

Continued o... page 28

NO MARGIN FOR ERROR WITH THIS ONE!

IT'S MONEY IN THE BAG!

JOAN BENNETT
MILTON BERLE
OTTO PREMINGER

IN

Clare Boothe Luce's

"Margin For Error"

Directed by Otto Preminger
Produced by Ralph Dietrich
Screen Play by Lillie Hayward

—Still Keeping Faith!

HITLER'S

SCHILDREN

with

TIM HOLT.. BUNITA GRANVILLE
KENT SMITH.. OTTO KRUGER
H.B. WARNER

Produced by EDWARD A. GOLDEN
Directed by EDWARD DMYTRYK

Based on the Book "Education for Death" by
GREGOR ZIEMER.
Screen Play by Emmet Lavery.

THE TRUTH ABOUT THE NAZIS FROM THE CRADLE :: TO THE BATTLEFIELD ::

They Train Kids To Kill!
They Breed Babies For War!
They "Regiment" Romance!
They Hate Freedom and Everything It Stands For!

SMASH DRAMATIC SHOCK OF ALL TIME!

RKO RADIO PICTURES

Continued from page 24

Night 'Plane from Chungking

Paramount. American (A). Directed by Ralph Murphy. Featuring Robert Preston, Ellen Drew and Steve Geray. 6,291 *feet. Release not fixed.*

ESPIONAGE romantic melodrama, with a Sino-Japanese war background, telling how a tough young American flyer outwits a Nazi agent, one of a mixed bag of travellers stranded near the Indian frontier. The basic story is "who-dunnit" in design, but obvious characterisation and pedestrian development takes the sting out of many of its intended thrills. Star and title values are definitely its strongest suit. Fair average programmer.

Story.—Ann Richards, a nurse; Madam Wu, a distinguished Chinese politician; Albert Pasavy, an unpleasant business man; Major Brissac, a Free French officer; Dr. Van Der Lieden, a Dutch padre; and Olga Karagin, a foreign countess, are passengers on a bus that is bombed on the Assam Road. They escape injury and make for a Chinese airfield commanded by Nick Stanton, an American flyer. Nick discovers that Olga is a spy and has her imprisoned. He then arranges to fly the others to safety, but before they get very far their 'plane is brought down.

Each suspects the other of being Olga's confederate, but in the end Van Der Lieden discards his cloth and is revealed as a Nazi working with the Japs. There is a spot of gun-play, but Nick eventually turns the tables on Van Der Lieden and gets the others out of trouble.

Acting.—Ellen Drew and Robert Preston do their best as Nick and Ann, but the novelettish and turgid tale does not do them justice. The well-known supporting players are also wasted.

Production.—The story set-up is so transparently melodramatic that few, apart from the very unsophisticated, will register surprise when the villain is unmasked. Neither will they be deceived by the phoney backgrounds. It is, in spite of its popular and pretentious cast, a "B" picture all right.

Points of Appeal.—Title, star and occasional thrills.

Foreign Agent

Pathé. American (A). Directed by William Beaudine. Featuring John Shelton, Gale Storm and Hans Schumm. 5,596 *feet. Release not fixed.*

FAST-MOVING espionage romantic melodrama telling how a film extra, his cabaret entertainer girl-friend, and a radio commentator put paid to the subversive activities of a phoney peace organisation, and, at the same time, prevent Los Angeles from being bombed. The robust basic plot is forged from stout material, competently acted and directed, realistically staged and effectively embellished with music and song. It also rises to a showmanlike grand finale. Good thick-ear spy fare for the industrial masses.

Story.—John Mayo, father of Mitzi, a night-club entertainer, discovers a new searchlight filter. Dr. Werner, Nazi head of a phoney peace organisation, has Mayo killed, but fails to gain possession of the invention. Jimmy, Mitzi's film-extra friend, decides to take up espionage and works with Bob Davis, a reputable radio commentator.

The two believe that the peace organisation is a cloak for a Nazi espionage ring, and, with the help of Mitzi, tap the suspects' telephone wires. Their suspicions prove to be correct and before long they learn that there is a plot afoot to bomb Los Angeles. After a vigorous set-to with Werner and his boys, they thwart it Mitzi and Jimmy marry, and Mitzi's father's invention goes to the Government.

Acting.—John Shelton is sound as Jimmy, Gale Storm is a versatile and attractive Mitzi, and Hans Schumm is well cast as the leader of the spy ring. The supporting characters are equally well drawn.

Production.—There are many sturdy and colourful strings to the plot, a wide variety of backgrounds, including cabaret scenes complete with songs and a lusty and exciting rough-house grand finale. The melodrama's vigour, versatility and topicality will get it over in the majority of halls. What's more, its box-office title should get them in.

Points of Appeal.—Crowded, actionful plot, convincing characterisation, popular embellishment, handy footage, good title and exciting climax.

War Dogs

Pathé. American (U). Directed by S. Roy Luby. Featuring Billy Lee, Ace, the Wonder Dog, and Kay Linaker. 5,826 *feet. Release not fixed.*

SENTIMENTAL drama, with a topical canine interest, turning on a small boy's devotion to his pet and his down-and-out last war hero father. The story, which ranges from conventional romance to documentary and serial-like sabotage, is not exactly flattering to the intelligence, but what it lacks in subtlety it achieves in sincerity. Billy Lee, although a trifle lachrymose, and Ace, the Wonder Dog, put up good honest shows. Useful novelty support, particularly for family and juvenile audiences.

Story.—Billy, a boy of ten, steals a small sum to get his dog Pal out of the pound. Joan, the Judge's sympathetic fiancee, looks into Billy's background and learns that William Freeman, his last-war hero father, is hitting the bottle because he cannot get back into uniform. She soon finds work for William and arranges for Pal to be trained for war service. Later, William and Pal distinguish themselves when saboteurs try to wreck a big munitions plant. William is killed, but Joan and the Judge marry and adopt Billy, and Pal is rewarded with extended leave.

Acting.—Billy Lee is apt to turn on the tears with or without provocation, but otherwise he contributes an ingratiating performance as Billy. Addison Richards meets all demands as William, and Kay Linaker, Bradley Page are adequate as Joan and the Judge. Ace, the Wonder Dog, is best of all.

Production.—The scenes between father and son are at times a little maudlin, and the death in the line of duty climax is no big surprise, but agreeable, if artless, romantic by-play and, more especially, authentic scenes of dogs being trained for war service prevent the more delicate shades from overrunning the stern basic pattern. It should appeal to and entertain the unsophisticated.

Points of Appeal.—Friendly and exciting story, interesting dog interludes, adequate characterisation, strong sentimental angle and good title.

Bowery at Midnight

Pathé. American (A). Directed by Wallace Fox. Featuring Bela Lugosi, Wanda McKay and John Archer. 5,538 *feet. Release not fixed.*

EXTRAVAGANT, highly coloured Jekyll and Hyde melodrama turning on the gory machinations of an evil eccentric who is an eminent professor of psychology by day and the fiendish principal of a tough crime school by night. The story has little, if any, foundation in scientific fact, but it, nevertheless, provides Bela Lugosi, famed maestro of the macabre, with a field day. His exuberant performance should thrill the ingenuous. Nothing else matters. Good Bela Lugosi.

Story.—Professor Brenner, an authority on psychology, is also Karl Wagner, supervisor of a down-town mission. There is a kink in his mental make-up, and he uses the mission to train down-and-outs to steal and kill for him. Doc Brooks, a drug addict, is employed by Brenner to dispose of the victims.

Judy Malvern, a young social worker, and Dennison, her student boy friend, get innocently mixed up in Brenner's affairs. He attempts to rub them out and arranges for their burial in his secret mission cemetery, but at the last minute Doc turns on him and he goes the way he had planned for others. There is a faint sound of wedding bells at the fadeout.

Acting.—Bela Lugosi wisely essays the dual rôle of Brenner and Wagner with punch rather than subtlety. Wanda McKay is somewhat amateurish as Judy, and John Archer is a colourless Dennison, but fortunately their shortcomings are of little account.

Production.—The story is not in the least fussy how it promotes suspense, or rather, paves the way for Bela Lugosi to do his stuff. Its disregard for plausibility will, no doubt, spoil it for the discerning, but on the other hand, its adroit timing should bring many a thrill to the industrial element. In other words, it is content to serve one master, the down-town box-office.

Points of Appeal.—Popular creepy angle, good performance by Bela Lugosi, adequate technical presentation, good title and obvious star values.

La Fin du Jour

Studio No. 1. French (A). Directed by Julien Duvivier. Featuring Victor Francon, Louis Jouvet and Michel Simon. 8,400 *feet. Release not fixed.*

THERE is something very moving about this story of a home for retired actors who live in the past on their former glories. Its main fault is that it is rather overdialogued. It gives an opportunity to introduce a number of diverse and interesting characters with dramatic and humorous interplay between them. There is also the tale of the home itself, which nearly has to shut through lack of funds.

Acting is superlatively good, and altogether, it is a feature to hold the attention, and one admirably suited to specialised halls. Sub-titles are quite good.

Story.—Among the inmates of a home for retired actors in France there are St. Clair, former matinée idol and healer of hearts; Marny, classical actor whose wife St. Clair has stolen; and Cabrissade, an enthusiastic but unsuccessful comedian. These were only three among many, but they stand out in the tale of the trials and tribulations which beset the home and its residents. Marny believes that St. Clair had made his wife unhappy and that her death was no accident but really suicide. St. Clair himself keeps up his Don Juan act and eventually fascinates a young waitress and drives her to suicide for his sake. Marny is in time to stop the tragedy, and St. Clair goes mad. Cabrissade dies heart broken after an unsuccessful attempt to play a big part in a charity show.

Acting.—Victor Francon is sincerely grim and dour as the disillusioned Marny; Louis Jouvet is immense as the old matinée idol who still wants the world to believe he is capable of amorous conquests. Michael Simon, as a very elderly Puck, is wholly irresistible; a fine performance. As the young girl, Madeline Ozeray is charmingly unsophisticated.

Production.—The above is only a very sketchy outline of a cross-section which introduces the petty jealousies and collected triumphs of once-famous actors. There is a smile here and a tear there, and through Duvivier keeps us supremely conscious that the fate of these old people lie in the balance —the home may have to close and the inmates be turned out into the street. It is not as kinematic as most of Duvivier's work, but it shows imagination and every little character cameo is perfect.

Points of Appeal.—Brilliant acting and characterisation is a novel drama dealing with retired artistes.

The Meanest Man in the World

20th Century-Fox. American (U). Directed by Sidney Lanfield. Featuring Jack Benny, Priscilla Lane and Rochester. 5,133 feet. Release not fixed.

FARCICAL comedy, adapted from a play by George M. Cohan, illustrating the hectic professional and romantic vicissitudes of a pennyless lawyer who, after allowing his heart to rule his head, goes to the other extreme and is labelled "the meanest man in town." Jack Benny, Priscilla Lane and Rochester make the most of the salient twists and situations, but in spite of their tireless teamwork, there is no record-breaking harvest of laughs. Its biggest asset is its unquestionable star values. Average second best, its handy footage. Average comedy programmer, with more than the average credentials.

Story.—Richard Clark, a small-town lawyer, is getting nowhere fast and his inability to ring the bell puts him in bad with Brown, tough banker father of his fiancée, Janie. After much persuasion by Janie, Brown lets Richard prosecute in an accident case, but Richard's sympathies are with the poverty-stricken defendant and he deliberately comes off second best. He then wisely beats it for New York and is accompanied by Shufro, his faithful handyman.

He takes an ambitious apartment to impress Janie, but things go from bad to worse, and finally Shufro convinces him that it does not pay to be kind-hearted. He promptly becomes hardboiled and is photographed snatching a lollypop from a small boy. The photograph is spread over the papers, and as a result he is inundated by steely-hearted business men. Janie does not approve of his change of heart, but, after complications cause their moral conduct to be questioned, the two get tight, hit the bottle and finally have a shot-gun wedding.

Acting.—Jack Benny works hard as Richard, and Priscilla Lane, Rochester and Matt Briggs seldom let an opportunity slide as Janie, Shufro and Brown.

Production.—The story has a good twist at the finish, but, apart from this, it unfolds on stereotyped stage lines. Admittedly, Benny's impromptu cracks liven things up a bit, but there are times when his quips are a little too smart for the average patron. The biggest, or rather the most certain, laughs spring from slapstick. Still, uneven as it is, it is a safe comedy second with obvious box-office billing.

Points of Appeal.—Resourceful and popular cast, good staging, attractive title, convenient length and obvious star values.

We Dive at Dawn

General F.D. British (U). Directed by Anthony Asquith. Featuring John Mills, Eric Portman and Reginald Purdell. 8,794 feet. Release June 26, 1943.

SPECTACULAR naval war melodrama describing the breathless and deathless exploits of the crew of a British submarine, culminating in the sinking of a Nazi battleship. The early scenes, which peep into the private lives of the officers, petty officers and men, are a somewhat misguided attempt to create an "In Which We Serve" atmosphere, but once conventional romance and domestic are dropped and the main narrative gets under way there follows a thrilling and thoroughly convincing account of action at sea.

The hectic, heroic and pulsating last half, given box-office emphasis by official Admiralty co-operation, enables it to triumph completely over its sticky start. First-class acting and technical direction put it even nearer the top of its class. Excellent war fare.

Story.—The *Sea Tiger*, a submarine captained by Lieut. Freddie Taylor, R.N., docks at a naval port after an uneventful voyage. Seven days' leave is given, and Freddie arranges a gay week in London. Leading seaman Hobson goes home hoping for a reunion with his disgruntled wife, P.O. Corrigan is reluctantly led off by Coxswain Dabbs to a long-delayed wedding with Dabbs' sister. Others engage in romantic rivalry, but before any get very far with their plans they are recalled.

They are given secret orders to pursue and sink the Nazi battleship *Brandenburg*. They stalk their quarry to the Baltic, and after sinking a German wireless buoy and taking prisoners, get within range and fire their torpedoes, but conditions prevent them from knowing whether they have hit their mark. They then fool the German destroyers by playing dead, but run out of fuel off Denmark.

Hobson can speak German fluently and he volunteers to go ashore in a prisoner's uniform and reconnoitre. He discovers a Danish tanker and signals to the *Sea Tiger* to come ashore. They have a scrap with the Jerries, but with the help of friendly Danes re-fuel and make their get-away. They reach home safely; are met by their wives, families and sweethearts and learn that they have nobly carried out their commission.

Acting.—John Mills gives a cool, clear-cut portrayal as Freddie, Eric Portman is effective, even if a trifle heavy-handed, as the inhibited but staunch Hobson, and Reginald Purdell, Nial MacGinnis and Craven Watson head an equally convincing and competent supporting cast.

Production.—The opening cameos depicting the leading characters' chequered domestic and love life are not only overlong, but fail to follow through. True, everything turns out right in the end, but the emotional connecting links are too weak to survive the delay. The padding could and should be cut.

The picture is primarily an exciting fictional documentary, with authentic backgrounds and detail, and so effective and efficient is its technical presentation that it is more than capable of standing on its own feet. The scenes of the *Sea Tiger* stealthily making its way beneath enemy waters, the sighting and firing of the torpedoes, the cool reactions of the dauntless crew to nerve-racking shocks from the many depth charges, and the scrap with the Nazis in Denmark total up to great propaganda and grand adventure entertainment without outside aid. In short, it is epic stuff with no blemish that the scissors cannot cure.

Points of Appeal.—Exciting, thrilling and inspiring main narrative, first-class characterisation, terrific suspense, breathless highlights and good title.

Greek Testament

A.B.F.D. British (U). Directed by Charles Hasse. Featuring Vrassidas Capernaros. 4,137 feet. Release not fixed.

THE heroic resistance of the Greeks against the Italian invader was an epic which was an inspiration to the Allies. In this short documentary produced by Cavalcanti the spirit of the nation is well exemplified and the contrast between a peace-loving people and a race roused to fury by invasion and aggression is well brought out. We, here, probably know less about Greece and the Greeks than we know about our other Allies, and so "Greek Testament" is a timely production which emphasises not only what those fortunate enough to escape are doing to help the war effort but also what patriots are doing inside the occupied country. It deserves to be successful.

Story.—There is no story in the literal sense of the word, but episodes are linked together by introducing a wine grower who fights for his country, helps his fellows escape, eventually escapes himself and joins the Greek Navy based on Britain.

Production.—Generally, the film is factual and is realistic in its re-enacted dramatic situations. A sense of reality is maintained in some instances by having the characters speak in Greek and translating them by superimposed sub-titles.

Shots of the peaceful Greek countryside and of Athens are pictorially very good, and the commentary is intelligent and informative. The final sequence shows a destroyer built in England for the Greek Navy helping in convoy work to Murmansk; these shots are very effective. Officers and men of the Greek Navy took part in the film.

Points of Appeal.—A tribute to our famous ally and a glimpse of the men and women who suffered and fought—and are still fighting—to save civilisation.

I'll Walk Beside You

Butcher. British (U). Directed by Maclean Rogers. Featuring Richard Bird, Lesley Brook and Percy Marmont. 7,902 feet. Release not fixed.

SENTIMENTAL musical drama, suggested by the popular song, describing the tender yet chequered romance of a working girl and a young Lieutenant-Commander. The tale, which hinges on amnesia, covers the early days of the war, and during its opening stages is appropriately embellished with delightful interludes by the London Symphony Orchestra and solos by John McHugh; it is at times slightly reminiscent of both "Mrs. Miniver" and "Random Harvest," but, although its aspirations are more ambitious than its technical presentation, it is unquestionably human and sincere.

Its ingratiating down-to-earth quality, quietly but firmly amplified by Lesley Brook's unaffected portrayal in the lead and the good music, makes it a considerable woman's picture. First-rate British booking, obvious box-office stuff for family, provincial and industrial audiences.

Story.—Ann Johnson, assistant in a music store, sells records to John Brent, a Lieutenant-Commander in the Navy. Both are lovers of real music, and John persuades Ann to accompany him to a concert at Queen's Hall. They arrange to meet again the next day, but John is recalled and his letter of explanation fails to reach Ann. Later, he is reported missing and Ann becomes a nurse in a home for children in the country. John returns some time afterwards, but suffers from complete loss of memory.

Ann is unaware of his affliction, and, thinking he is in love with another, agrees to marry Dr. Stephenson, the home's M.O. John's memory is partly restored when he hears a record of "I'll Walk Beside You," his favourite song and the one sung by John McHugh when he and Ann paid their visit to Queen's Hall, but he, too, labours under a misapprehension and keeps quiet rather than spoil Ann's life. At this juncture the local vicar takes a hand. His wisdom and a providential bullet from a Nazi raider ultimately pave the way to a happy ending.

Acting.—Lesley Brook gives a delightful performance as Ann. She is completely unaffected and brings a genuine heart pang to many a conventional twist. She should, and will, go far. Richard Bird is a little stagey as John, but nevertheless likeable. Percy Marmont, Sylvia Marriot, Hugh Miller, Beatrice Varley, Irene Handl and George Merritt draw particularly good character in direct support. John McHugh, the popular tenor, the London Symphony Orchestra and the St. David's Singers also do their stuff.

Production.—The film does not break new, but at least it is on sure, ground. There are one or two criticisms; for instance, the musical and vocal treats contributed by the London Symphony Orchestra and John McHugh take place early in the first half and are not repeated, and the scenes of the hero's destroyer being torpedoed are obviously studio, but for the most part it weaves its characters, all of which are commendably true to life, into a pleasing emotional pattern, and shrewdly colours it with contemporary history.

Moreover, it crowns its compelling, if unpretentious, contribution to the exclusive gallery of infallible woman's pictures with big title values. It's definitely one for the shrewd family, industrial and provincial showman.

Points of Appeal.—Sincere, moving and human story, sensitive and showmanlike direction, very good characterisation, ambitious and popular musical embellishment, strong feminine angle and box-office title.

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The Gunman from Bodie

Pathé. American (A). Directed by Spencer G. Bennett. Featuring Buck Jones, Tim McCoy and Christine MacIntyre. 5,665 feet. Release not fixed.

OUTDOOR comedy melodrama, the second of the Rough Rider series, describing how three U.S. marshals outsmart a cunning cattle rustler and his gang. The story is a stock one, but good characterisation, fast action, resourceful direction and picturesque scenery enable it to register yet again. To make doubly sure an engaging baby interest has been happily superimposed. Sound Western support.

Story.—Buck Roberts, a U.S. marshal, is instructed to round-up ruthless and elusive cattle rustlers. During his investigations he comes across a small baby, orphaned by the villains, and a note naming its parents' killer. The murderer is an associate of Wyatt, the local lawyer, and the tie-up points to Wyatt as the mysterious leader of the gang.

Buck then poses as Bob Bronson, a masked bandit, to gain Wyatt's confidence. Meanwhile, McCall and Sandy, two other marshals, Alice, a victimised ranchowner, and Joe, her fiancé, work from another angle. Their collaboration ultimately leads to proof of Wyatt's guilt and the arrest of the villain and his gang.

Acting.—Buck Jones, Tim McCoy and Raymond Hatton make a versatile, well-balanced team as the three marshals, Christine MacIntyre is the spirited heroine, and Robert Fraser makes a good villain.

Production.—The baby interest is of no great importance, but it nevertheless invests the more conventional western action with irresistible feminine appeal. Picturesque scenery is another agreeable adjunct. A rousing climax effectively completes a pleasing contribution to popular screen outdoor fiction.

Points of Appeal.—Straightforward yarn, good characterisation, pleasing baby interest, picturesque scenery and robust grand finale.

Russian Guerillas

A.B.F.D. Russian (A). Directed by Ivan Puiryev. Featuring V. Vanin, Marina Ledinina and M. Astangov. 8,100 feet. Release not fixed.

EXUBERANT fictional melodrama of war on the Russian home front covering the daring and dauntless exploits of the inhabitants of a small town who band together and plan and execute a successful guerilla campaign. The acting and direction are, to say the least, ingenuous, but, paradoxically enough, Lyceum-like exaggeration amplifies both its spectacular highlights and robust propaganda. Its awkward footage and, more especially, the clumsy superimposition of English dialogue on the original sound track are its greatest impediments to commercial success. Exciting, if artless, novelty war offering, mainly for specialised halls.

Story.—When the Germans advance on a Russian town the Red Army carries out Stalin's scorched earth policy and retreats. The townsfolk, headed by Kochet, the district secretary, determine to hit back at the Nazis, and, after taking to the hills, form guerilla bands. The Germans instruct a spy to gain the confidence of the leaders and reveal their plans, but his attempt to carry out their orders by playing on the emotions of Natasha, an enthusiastic woman guerilla, dismally fails. The guerillas time their attack to coincide with the Red Army's counter-attack and the Nazis are completely annihilated.

Acting.—V. Vanin acts with power and sincerity as Kochet, and Marina Ledinina is adequate as Natasha, but M. Astongov is a trifle heavy-handed as the cruel Nazi commandant.

Production.—The story is obviously based on fact, but the quest for realism is frequently impeded by the superimposed dialogue written and spoken by Herbert Marshall. The words do not always fit the characters, and, to make matters worse, the speaking of two different languages at the same time frequently leads to unintelligible babble. Happily, action is put before talk, and the zest with which the Russian characters play their parts and ultimately win the gruelling ding-dong conflict with the Nazis keeps the excitement at a healthy pitch. The spirit of the play is excellent, even if its showmanship is immature.

Points of Appeal.—Exciting basic story, robust characterisation and good title.

Hitler's Children

RKO-Radio. American (A). Directed by Edward Dmytryk. Featuring Tim Holt, Bonita Granville and H. B. Warner. 7,377 feet. Release not fixed.

POWERFUL political melodrama, adapted from George Ziemer's "Education for Death," an American best-seller, describing the evil, soul-destroying effect of the Nazi philosophy on modern Germany. The devilish set-up is stripped of its cunning military panoply and its insidious inner workings reveal machinery for the turning of young boys into ruthless Gestapo agents and young women into unmarried producers of cannon fodder.

The indictment is crushing and complete, but beneath the surface there is poignant yet comforting proof that the grim doctrine cannot universally prevail while there are people, young and old, with stout consciences and the courage to uphold the [illegible] life. Inspired acting by the yo[illegible] restrained yet showmanlike dir[illegible] line its gripping drama and s[illegible] interest. Excellent general bo[illegible]

Story.—Ann Muller, a young [illegible] born in Germany, goes to an A[illegible] in Germany to complete her ed[illegible] Bruner, a young German born i[illegible] her neighbour, and he readil[illegible] the Nazi philosophy. The two [illegible] but separate when Karl becomes [illegible] Nazi. Ann cannot conceal her [illegible] new way of living and is sent [illegible] camp. Professor Nicholls, a [illegible] teacher, tries to get her out of [illegible] but fails.

Ann continues to be hostile to [illegible] and is finally sentenced to b[illegible] sterilised. Karl has to preside a[illegible] but the proceedings are too m[illegible] and he rebels. He and Ann [illegible] imprisoned. The authorities pr[illegible] military funeral if he will confe[illegible] during the broadcasting of the [illegible] prefers to die with his conscience [illegible] dies with him.

Acting.—Bonita Granville give[illegible] intelligent and highly sensitive [illegible] as Ann, and Tim Holt is equally [illegible] Stars with bigger names and wid[illegible] could do no better. We can go [illegible] young stars make the picture an[illegible] makes the stars. H. B. Warner [illegible] impressive heights as an intimidated bishop. The supporting characters are equally well drawn.

Production.—The story emphasises that the children of modern Germany no longer belong to their parents, but to the State, or rather, Hitler, and proof patterns into melodrama that effectively combines the tender romance of popular fiction with the stern realities of authentic documentary.

It holds from first to last and stimulates the imagination. Its compelling feminine angle alone puts it in the first box-office flight. Its exploitation values are even more conspicuous. The timing and technical work are beyond reproach. The title is as commercial as it is appropriate.

Points of Appeal.—Arresting, moving and exciting story, tender romantic angle, outstanding characterisation, good detail, big dramatic highlights, strong feminine angle and box-office title.

Little Humpback Horse 69th Parallel

In our reviews of these two Russian pictures last week we have to notify the Trade that the renting company responsible for their distribution here is G.-B. and not the organisation we ascribed to them.

Emery Circuit Changes

Several managerial changes at theatres in the J. F. Emery Film Circuit, Manchester, became effective on Monday, April 5. They are as follow :—

C. W. Scott-Buccleuch, whose name has frequently been mentioned in the KINE. "Showmanship" pages, has resigned from the Regent, Bradford, and has been succeeded by **H. Parker**. Owing to the resignation of **Mr. Rolls** from the Wicker, Sheffield, **Mr. Williamson**, of the Star, Sheffield, has been transferred to that hall. **Mrs. Mansell** is now in charge of the Star.

Mr. Fountain, of the Rex, Salford, has been promoted to the managership of the Palace, Collyhurst, Manchester.

Owing to the acceptance by **W. Garlick** of a managerial appointment at Ashton-under-Lyne, **Leslie Lancaster** has been appointed manager of the Odeon, Burnley. He has seen service at many theatres in Lancashire and Yorkshire, as well as in the South of England.

F. W. King, who has been appointed manager at the Palace, Leicester, in succession to **W. Collings**, has been in the theatrical business all his life and first became connected with films in 1908. For nine years he held an executive position with Warner Bros. and left to return to the theatrical profession. Subsequent kinema experience included a period with Sir Gordon Craig in New Era Films and with Pathé. He went into kinema management at Chatham. During the last war he served 4½ years in the Navy.

George Daines Woodman, assistant theatre controller, London district, Odeon theatres, under S. H. Parsons, is Master-elect of the Ladmore Lodge, No. 4705, High Barnet, Herts, province, due for installation next October. He has been in the Trade for more than 30 years, starting in the projection booth before the last war, has managed many well-known kinemas and music-halls in London and the provinces, and is a popular figure in North London.

S. C. Mills, who has relinquished his post as manager of the Regal, Kingston, was presented with an inscribed cigarette-case from members of the staff. The presentation was made by the Mayor (Sir Edward Scarles) in the presence of a large audience. Mr. Mills, who has been ten years with A.B.C. and manager of the Regal for 3½ years, has been promoted to be North London area supervisor, having charge of 31 kinemas.

Names in the News

E. Guyatt, assistant manager at the Wealdstone Odeon, was formerly an illusionist appearing under the name of Professor Edivy, and is a member of the Magic Circle. He has also been engaged as producer and theatrical manager for a number of years, his last appointment being at the Grand Theatre, Brighton, where he became very popular. He has been with Odeon for about a year and has already made use of his experience by entertaining members of the children's club attached to the theatre.

Chas. H. Locke resigned from the Savoy, Portsmouth (A.B.C.), last July to take up a post with the Home Office and Ministry of Home Security. Owing to the fact that the military authorities have now taken over complete control of the special branch, thereby dispensing with all civilian personnel, Mr. Locke is now managing the Vogue Cinema, Tooting. He has recently had six weeks in hospital and convalescent home after undergoing a major abdominal operation, but is now well on the way to normal.

FUTURIST REOPENS

Cyril Riley in Charge

The reopening of the Fu[illegible]ist Theatre, Birmingham, finds a [illegible]miliar and popular figure in charge [illegible]f that city house in Cyril Riley. The [illegible]n of Ernest Riley, the well-known [illegible] Birmingham musician and manager of t[illegible]e old King's Hall kinema. Corporation [illegible]reet, in the days of Midland Entertai[illegible]nents, Ltd., Cyril has been associa[illegible]t with the Greater Scala (Birmingh[illegible]. Ltd., for the past 18 years in th[illegible]apacity of electrician and chief ope[illegible]or.

Under the direction o[illegible] H. Ferrier Cornforth, general manag[illegible] for Greater Scala, he has been r[illegible]nsible for making good the electr[illegible] and pre- jection damage to the F[illegible]rist by the blitz which temporarily [illegible] it out of action.

R. F. Scott, whose re[illegible]ation from the management of the [illegible]um. Liver- pool, was announced in [illegible] last issue. has been presented by t[illegible]taff with a silver cigarette-box and [illegible]ir of gold cuff links. Before takin[illegible]p his next position Mr. Scott, who [illegible] a delegate of North-Western branch [illegible]o General Council, intends to take holiday.

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Kinematograph STUDIO

FORMULA WANTED FOR WAR TIME SETTINGS

Factual Filming and Fictional Fighting

By P. L. MANNOCK

SOME 18 months ago a prominent member of the Films Division of the Ministry of Information confided to me that the fighting war, from the documentary and propagandist point of view, was not as good a field for subjects as it might be. With cunning artlessness, he declared: "Victories are the subjects the nation wants to see on the screen; and until we get a few, our efforts on the national and international screens will lack the spirit and resource of those of our enemies."

This, of course, was unanswerable. Since the darkest days of 1941, however, victory has not been entirely absent. To-day, Mr. Churchill and Stalin are able to exchange copies of two historic and superbly moving pictures, "Desert Victory" and "The Story of Stalingrad." It is not my province here to dilate upon their merits and importance. Rather would I dwell upon their psychological reaction upon British studio chiefs; and my conclusion is that such shattering, dynamic epics of reality throw into sharp contrast any manufactured studio war story with actors, lights and fictional scripts.

Thus, it will be seen, I am able to adduce yet another argument against a policy of giving the public fictional stories with fighting war backgrounds.

* * *

I AM aware that there is a realisation in our studios that the public do not want a steady diet of war pictures, even though the few outstanding films of the year may fall into this category. But it is a fact that there are producers waiting to pounce upon any war sidelight or great event with a view to commercialisation. It is also a fact that other producers find it easier to get facilities of all kinds—materials, permissions, even actors—for war subjects than for others. I am not urging a cessation of such pictures, but a reasonable "pipe-down" on them as a matter of policy.

The "escapist" picture is sneered at in some quarters. But I would point out that in the living theatre "escapist" entertainment rules the roost. Take also the field of reading. It is quite plain that civilian and uniformed folk alike are turning more and more to "period" reading—the classics and near-classics, old and new. This trend of public preference cannot be ignored, and who shall say it is not reflected in film audiences? It must continue to be catered for; and let us beware of the derogatory use of the word "escapist."

* * *

ALL the same, I recognise a difficulty in non-war stories. It is claimed that they are "period," even if the date is 1938. I can only accept this objection in its narrowest sense, but it is an objection.

The trouble is, we need some formula for the story which, while it may happen in 1943, has no fighting war scenes. I do not profess to have found it. But I see no reason why the wildest comedy, the tenderest romance and the briskest thriller should not have the incidental trappings of wartime Britain—black-outs, rationing, Home Guard uniforms and so on—if the producer really thinks that such stories would not otherwise reflect contemporary life. We have become used to the nuisances of wartime existence.

Nevertheless, we as citizens are cramped in our activities, in the range of what we can do must affect story writers. For full freedom of action it is surely much better to go back to 1938. Much of what was normal then may make us envious if we are graphically reminded of it now. But is such wistfulness harmful? I think not. It is only a reminder of what we used to enjoy. It is a promise, we must assume, of what we shall return to—eventually; and to that extent should be something of a spur to the normal person's war effort.

* * *

TO revert to the fictional war story, I would point out that Hollywood has not yet attained the psychology that now animates us. We may expect straight war yarns from California for many months to come. Moreover, critics now notice in Hollywood product a tendency to drag in the war at all costs, even into pictures which should be "escapist." Over and over again in recent weeks I have suppressed a groan as a bright tale has abruptly toppled over into a welter of spies, Nazi sabotage and recruitment. This psychology seems all wrong to me. It means, in effect, that these pictures are gratuitously reminding us of the very things from which they should be designed as a relief. Let us not emulate this spirit. War films are war films; non-war films should be true to themselves. For morale is just as likely to be maintained—maybe more likely—by movies that completely ignore the shattering realities that beset us.

There is a book shortage. Newspapers have little space for other than war news; but love, crime, excitement and fun are still matters of human concern. The British studio can supply them, whether the settings are those of sunny peace time or of current austerity.

Herbert Wilcox discusses with Anna Neagle and Richard Greene details of an important shot in his latest picture THE YELLOW CANARY

Hush-Hush on Wilcox Set

Although studio work on Herbert Wilcox's "Yellow Canary" was completed this week, the actual dénouement of this thrilling story remains a mystery. A goodly proportion of the film has been made behind locked doors with all visitors excluded. Herbert Wilcox, regarded in the Trade as himself an ace of publicity experts, for the first time in his long career as a director has been obliged to avoid instead of to seek the light of publicity upon his picture.

For certain vital sequences a guard was on duty outside each door of the set, and entrance for players and technicians alike was only by signed card. These precautions demanded by the theme of the story were also extended to stars Anna Neagle and Richard Greene, who, with the minimum essential technical staff were bound to secrecy.

As an added safeguard the sequence of shots and dialogue were made in such a delibately disconnected order that not even these people can be certain the real import of their work or its final cutting will form to the scenes. But Wilcox says it will be a gasp and a thrill in —especially for Anna Neagle fans.

HELLMAN CUTTING

"They Met in the Dark"

Shooting on his new production, "They Met in the Dark," has been concluded by Marcel Hellman, and he is now busy cutting this subject. An exciting, thrill-packed romantic comedy drama, it was directed by Karel Lamac, and stars James Mason, Joyce Howard, Tom Walls, and a brilliant cast of over 30, headed by Phyllis Hanley, Karl Stepanek and a bunch of box-office favourites.

"TIME FLIES"

Gainsborough Stars Browned Off

The main stage at Shepherds Bush last week became a skilfully regulated inferno of flames and smoke when "props." simulated an *auto-da-fé* for the benefit of Tommy Handley and Evelyn Dall, who, having been sentenced to death for witchcraft, are burned at the stake inside their "Time Ball."

It is one of the most intriguing sequences in Gainsborough's new fantasy, "Time Flies," which Walter Forde is completing at Shepherds Bush, with Edward Black producing and Maurice Ostrer in charge of production. It is the film to Tommy Handley's adventures at the Court of Queen Elizabeth, in which Handley and Miss Dall, with George Moon and Felix Aylmer, have been projected 400 years back in the gleaming steel Time Ball, which is sentenced with them. They are condemned to be literally "browned off" inside it.

In other scenes this week Shakespeare, played by John Salew, has been discovered by Evelyn Dall writing the dialogue for a new show, "Romeo and Juliet." In a picturesque reconstruction of the famous Globe Theatre, with its deep pit in which patrons stood and wooden gallery all round the open stage, the Bard is seen working out the action for the famous balcony scene, assisted by Evelyn. Tudor musicians, rehearsing an Elizabethan number near by, are also helped by Evelyn, who proceeds to "Swing" their melody, "Ho! There, Jolly Bellman!" to the astonishment of the local Equity.

EIRE LOCATION FOR "HENRY V"

The reason for Laurence Olivier's recent visit to Eire in connection with the forthcoming Two Cities' production of Shakespeare's "Henry V" was the impossibility in this country of utilising suitable backgrounds or to obtain the large numbers of men and horses necessary for the battle sequences.

It was with these points in mind that permission was given by the M. of I. to Laurence Olivier and Dallas Bower, who is associate producer, and who, incidentally, was responsible for the original idea of making the film, to visit Ireland where various locations were visited and suitable backgrounds selected. Laurence Olivier was delighted with the wholehearted co-operation he received enabling him to negotiate for the filming of the scenes in question.

"Henry V" will start at Denham Studios towards the end of July.

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Edward Rigby in a tight corner just before a terrific rough-house in Marcel Hellman's new production THEY MET IN THE DARK, an exciting adventure packed with romance, comedy and thrilling action

London Blitz Scenes in Vera Lynn Picture

"WE LOVE TO SING"

The dangerous and daring work of the Commandos are presented from a new angle in scenes in the current Columbia film, "We Love to Sing," starring Vera Lynn, at Riverside. It shows what happens to these heroes after their job. The scenes which Gordon Wellesley has been directing show the return of a raiding party, exhausted, dirty, wounded, and followed by a Nazi bomber who blitzes them on the docks as they disembark. Vera Lynn drives a canteen down to the docks and there meets Peter Murray Hill, wounded and suffering from shock.

The setting for these gripping scenes is a dockside warehouse and a skilful reproduction of such a Thames-side building was built for the sequence. The sound and effects departments were no less ingenious in providing a "blitz" that even made the studio unit duck. One of the most effective features of these scenes was the bursting of the Ack-Ack in the sky outside the warehouse achieved by an ingenious electrical network. This not only heightened the realism of the blitz, but also gave a remarkable effect of height and distance to the view.

Ben Henry, the producer, secured the services of Lieut. Peter Madden, a Commando officer, to advise and superintend these scenes. Also in the picture is ex-Commando Kenneth Cooper, Madden's Regimental Sergeant-Major, who, after ten months in hospital with wounds that were nearly fatal, took part in scenes with his C.O.

The unit now leaves Riverside Studios for location shots.

"YOUTH LOOKS AHEAD"

Racing Background

Full writing credit for the screenplay of "Youth Looks Ahead," now in production by Warner Bros. at Teddington, goes to Brock Williams, whose skilful blending of the national service theme into the racing background entails strong dramatic punch and creates excellent acting opportunities for the three youthful characters played by Anne Crawford, Richard Attenborough and David Farrar.

Farrar is the latest addition to the principals in the rôle of a detective assigned to Black Market investigations. His activities enable Brock Williams to reveal in his script exciting phases of the constant war against Black Market operators.

Brian Desmond Hurst has been shooting this week on domestic interiors with fine comedy interplay between Frederick Leister and Mary Clare. Racecourse exteriors are planned for next week. On Monday the company will go to Windsor for crowd shots during the Easter meeting.

In addition to Nat Jackley, Norman Evans has now been signed up for films by John E. Blakeley, the Manchester film director. Scripts for these pictures are being written by J. E. B., with our Arthur Mertz in collaboration.

EPIC NAVAL ACTION RECREATED

DRAMATIC scenes from the battle of the "Jervis Bay" were reconstructed at Ealing Studios during preliminary filming on Michael Balcon's sea epic, "San Demetrio, London" (which Charles Frend is directing) last week.

The "Jervis Bay," an auxiliary cruiser on convoy work in the Atlantic, fought one of the finest actions in the history of sea warfare when the German pocket battleship "Admiral Scheer" attacked her convoy in November, 1940. Although armed only with old-pattern 6-inch guns, she turned in towards the raider—a powerful ship with 11-inch guns, thick armour and a speed 11 knots faster than her own—and deliberately drew its fire upon herself, thus enabling the merchantmen in her convoy to escape.

The gallant cruiser—whose commander, Captain E. S. Fogarty Fegen was posthumously awarded the V.C.—was set ablaze and sunk, but not before she had given a strong account of herself.

The shelling of the "Jervis Bay" will be one of the most thrilling incidents in the film. Realistic fire effects filled the Ealing stage with smoke. The sets themselves—replicas of the forecastle and wings of the "Jervis Bay" built from drawings and photographs supplied by the owners—were realistically battered and a pitching motion achieved by building the sets on a special rocking device.

Lawrence O'Madden re-enacts the role of Captain Fegan, who, his arm shattered and smothered in blood, stayed with his ship to direct the fight to the end.

Another vivid scene was shot on a set representing the deck of the "Gloucester City." This was the ship which picked up survivors from the "San Demetrio"—the oil tanker which was hit and set ablaze in the "Jervis Bay" action and subsequently reboarded by members of her crew who put out the flames and navigated her safely to a Scottish port.

"WARN THAT MAN" COMPLETED

Shooting has finished on the Vernon Sylvaine thriller "Warn That Man" being produced by Associated British at Welwyn. It stars Gordon Harker and Raymond Lovell, with pretty Jean Kent (G.-B. starlet), Phillip Friend, Finlay Currie and others in support.

Some fine shots have been obtained of the bringing down of an enemy 'plane. The last days of shooting were filled by the filming of exteriors and a thrilling car chase. A variety of backgrounds in the picture add to the diversified appeal of the subject. They are rural, sea and air scenes. Lawrence Huntington directed.

Pathé will announce Trade show dates soon after Easter.

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SCOTS LOCATION FOR BRITISH NATIONAL

A STRENUOUS week-end was spent by the British National unit in Glasgow obtaining background shots for John Baxter's "The Shipbuilders."

Camera crews under Jimmy Wilson, Arthur Grant and Frank Buckingham secured some excellent shots of Saturday's International between England and Scotland. Actually, so good are the scenes that the newsreels asked permission to borrow some of them for inclusion in their story of the match. Bob Jones and Wilfred Arnold accompanied the units on their journey north, from which they returned on Tuesday.

"Battle for Music" and "Put It Together," two new Strand features, still hold the floor at the National Studios, Boreham Wood. The former, a story of the London Philharmonic Orchestra, had J. B. Priestley and Sir Adrian Boult appearing in a reconstruction of the scene where Priestley made his famous appeal for the L.P.O. This sequence was filmed under the direction of Donald Taylor on Friday last.

Askey Reverts to Skirts

Ever since Arthur Askey convulsed the screen with "Charley's Big-Hearted Aunt," his fans have clamoured for more female impersonations and he has obliged with a brief interlude as a cook in "I Thank You" and a glimpse of the more girlish Askey in "King Arthur Was a Gentleman" as an A.T.S. girl.

In "Bees in Paradise," the current Gainsborough musical comedy at Islington which Val Guest is directing with Edward Black producing and Maurice Ostrer in charge of production, Askey makes another of his popular appearances in skirts. This time, in an attempt to escape from compulsory marriage on the island of women, Jani (Jean Kent) dresses Arthur as a girl in short skirts and white socks.

In this disguise he acts as billiards marker to the girls, is chased through the streets by Anne Shelton and, after a hectic roof-top escape, crashes through a glass dome into the Queen's bedroom. It is these scenes with which Guest has been occupied this week at Islington. Antoinette Cellier, as the Queen, is convinced that a maniac has invaded the Royal bedroom, sends for the State Guard and Askey is led ignominiously away after an amusing and unusual "bedroom scene."

Following this sequence, Guest will spend several days on a set representing a clearing on the island where the four airmen crash their 'plane and concentrate on the humorous situations arising when the men discover that the island is inhabited solely by beautiful girls.

"THE LAMP STILL BURNS"

INCIDENTS portraying the character of the woman beneath the nurse's uniform occupied the earlier part of last week on "The Lamp Still Burns," which Leslie Howard is supervising and Maurice Elvey directing for G.F.D. release.

Sequences shot in the Matron's room give a brief glimpse. Youth and maturity face each other. Matron Kathleen Nesbitt reprimands probationer Rosamund John for a breach of discipline. They are overheard by the surgeon, John Laurie, who, knowing what a stickler Matron is and that the girl is proving a fine nurse gently though humorously reminds her of the days of her own youth.

The matron's severe features soften as she sits very still listening to him. She may have lost that smile to retain her present position, but she has made the sacrifice of a lifetime. Miss Nesbitt gives the rôle poise and dignity.

At the end of the week scenes were shot in the imposing set of the hospital boardroom, where, gathered around the long board table were Ernest Thesiger as the Chairman, Brefni O'Rorke, Aubrey Mallalieu and David Keir as Directors; Godfrey Tearle as Sir Marshall Frayne, honorary surgeon, Stewart Granger and Kathleen Nesbitt. In the lighting of this and other scenes Bob Krasker has made good use of his own particular talent in this respect. With so much white background as appears in a hospital there is always some difficulty because of the lack of contrasting chadow. In the operating theatre his task was easier, since the sequences were night ones. The set was high and contrasts could be confined to the operation itself. In striving to keep this contrast between light and shadow it has also been difficult to maintain the hospital atmosphere, which requires deep shadows, but the material to play with is interesting. For example, in lighting and photographing a hospital ward at four in the morning the effects required, when there is a complete atmosphere of stillness, are totally different from those necessary on the same busy ward during the day.

A.C.T. Political Activities

APPROVED BY MEMBERS

A RESOLUTION proposing political activity and affiliation to the Labour Party was carried at the A.C.T. meeting, ten members voting against.

RALPH BOND said no trade union if it was fully to look after the interests of its members, could confine itself to industrial activity. Political activity was equally necessary.

Criticism of film producers cropped up here and there during the discussion.

Complacent Producers

SIDNEY COLE, moving a resolution on production efficiency on behalf of the General Council, outlined the background of the resolution and said that the producers were first approached on the matter over 18 months ago.

At the meeting which was held with the producers, Mr. Cole said he had never seen such a display of complacency.

Nothing had happened since that meeting. Therefore, the General Council thought it very necessary to ask the annual meeting to reaffirm its policy and make a further effort in conjunction with the other unions in the Industry to press the matter. It was essential for joint co-operation between the employers and employees to ensure that every film shown had the maximum skill and the maximum economy of time, materials, man-power and labour.

Educating the "Boss"

Llewellyn Rees, secretary, British Actors' Equity, conveying fraternal greetings, referred to the occasions when he had been actively associated with A.C.T. in discussion with the British Film Producers' Association, and expressed the view that there appeared to be in that body a complete lack of appreciation of the desire of the workers to have some say in the Industry in which they worked.

"It may be," he said, "that the employers, as they are called, will have to go through a process of education, and it is likely, I think, that that education may have to be in some degree provided, in the nicest possible way, by the bodies of employees. Any co-operation that can be given by my association to yours and the other unions in the entertainment Industry in that direction, and for the most part in any other direction, will be gladly forthcoming."

"THIS HAPPY BREED"

THE Two Cities' Technicolor production of Noel Coward's "This Happy Breed," with David Lean directing, Ronald Neame in charge of photography and Anthony Havelock-Allan as associate producer is now well under way at Denham Studios.

The interesting composite set on Stage 5, which represents the home of the Gibbons family, came vividly to life last week when scenes were shot showing the Gibbons taking possession of their new home in the year 1919.

Frank Gibbons, played by Robert Newton, has recently been demobilised and is readjusting himself to civil life, and is seen assisting his wife, Ethel (Celia Johnson), to settle in. Living with them is Mrs. Flint, Frank's mother (Amy Veness), and his sister, Sylvia (Alison Leggatt) and there are many delightful comedy passages between herself and Sylvia Gibbons. These sequences include the meeting between Frank and their next door neighbour, Bob (Stanley Holloway), with whom Newton served in France in 1915.

These scenes complete the 1919 sequences. At the end of the week director David Lean, with Ronald Neame in charge of cameras switched over to scenes of the 1930 period, where John Blythe has an important leading rôle as Reggie, Frank's son.

John Blythe recently invalided from the Army, gives an excellent interpretation, which is not surprising since he is the son of actor Robert Blythe, and his mother, Dorothy Mnokman, is a sister of Phyllis Monkman.

STUDIO DEFERMENT PROBLEM

A.C.T. Criticism of M. of L.

Criticism of the Ministry of Labour on the ground that it had deserted its earlier policy of consulting the Industry on deferments was voiced by George Elvin, General Secretary of A.C.T., in moving the acceptance of the Report at last Sunday's annual meeting.

Since the report was prepared, he said, the deferment question had again raised its head. The Ministry had been asked to receive a deputation jointly with the laboratory owners. The General Council had made representations to the Ministry of Labour concerning the decision not to grant further deferment for certain technicians employed in the "short" industry.

The Ministry of Labour had a job to do as difficult as it was important and A.C.T. did not want to indulge in carping criticism, but Mr. Elvin said he did feel that the major criticism of the policy of the Ministry was that they had thrown over their earlier policy of consulting the Trade on deferment matters and instead consulted an Advisory Panel whose knowledge of the film Industry was not such as to command confidence in its accurate judgment on particular man-power problems. He urged the Ministry of Labour to revert to its previous policy.

Proceeding to discuss the shortage of British films, Mr. Elvin said that about one kinema in three and nearly every renter now defaults on quota. This fact had influenced the General Council in not opposing the new war-time amendments to the Act. Further, our war-time film Industry did not need the support which the Cinematograph Films Act aimed to give it. As long as men and materials are available we shall have British films, but we must concern ourselves with the future, and the Cinematograph Films Act may be as necessary in the post-war years as it was pre-war. That is why the Act must still remain on the Statute Book and why A.C.T. made the pertinent comment to the President of the Board of Trade concerning duration of the present Emergency Order.

Obituary

W. R. WEBB Of Kodak

We regret to announce the death of William Robert Webb, a director of Kodak, Ltd., who passed away suddenly on Friday evening. He was in his usual good health until about 9 p.m. when he had a sudden seizure and died without recovering consciousness.

Mr. Webb was born in the United States in 1888, and shortly after leaving the University joined the Eastman Kodak Company. He specialised in organic chemistry, and made rapid progress.

When the Kodak organisation started to manufacture its products in Germany, Mr. Webb became the first works manager, the large plant manufacturing situated products at Koepenick, the outskirts of Berlin. After a successful spell in this post he came to Harrow and assumed control of the Kodak works there, succeeding W. G. Bent, who at the same time became General Eastman Manager.

A few years ago Webb relinquished control of the Harrow factory in order to take up the position of Assistant General European Manager, and succeeded in the management of the Harrow works by Don McMa[illegible].

NOWARD'S
BREED
YEARS PEACE

A TWO CITIES FILM

Associate Producer : ANTHONY HAVELOCK-ALLAN
Director : . . . . . . DAVID LEAN
To be Photographed in Technicolor by RONALD NEAME

ROBERT NEWTON · CELIA JOHNSON
JOHN MILLS · KAY WALSH

STANLEY HOLLOWAY

AMY VENESS · ALISON LEGGATT

In Charge of Production
ANTHONY HAVELOCK-ALLAN

DAVID LEAN · RONALD NEAME

Men of Flea

"THE

". . . the week's best film . . . . humour, humanity and authentic background . . ." *Paul Trench, Evening Standard*

"... a fine picture .... wholly imaginative and fascinating ..." *The Evening News*

". . . a merited salute to our women-at-war. Grand entertainment." *A. E. Wilson, The Star*

"This film is a piece of startling contemporary history for the edification of the world." *P. L. Mannock, Daily Herald*

". . . a blithe and invigorating show." *A. T. Borthwick, News Chronicle*

"I can tell you with enthusiasm that it is a fine job . . . . a great success." *Moore Raymond, Sunday Graphic*

"This is a really grand picture; one which you must see." *Kay Quinlan, Empire News*

"Everyone with a relative in the women's Services will enjoy this film, but those who haven't will get their money's worth just the same." *Joan Lester, Reynolds News*

"It will give you moments of laughter, moments of tears—and a tremendous feeling of admiration." *Eric Bennett, Sunday Chronicle*

Directed by

LESLIE HOWARD •

Produced by

DERRICK DE MARNEY •

reet Salute

GENTLE SEX"

"If ever a picture completely vindicated itself as a portrait of the war-winning gentle sex and as box-office entertainment, this one does." *Ernest Betts, Sunday Express*

"Leslie Howard's film of life in the A.T.S. is first class . . ." *Harris Deans, Sunday Dispatch*

"It's heart-warming entertainment." *Ewart Hodgson, News of the World*

"'The Gentle Sex' is a great and gracious picture." *Seton Margrave, Daily Mail*

". . . a feminine 'In Which We Serve' . . . this is one of the finest pictures turned out." *Reg. Whitley, Daily Mirror*

". . . first rate entertainment . . . this is an inspiring picture." *Elspeth Grant, Daily Sketch*

"Vivid drama of women's service . . . an engrossing show . . ." *The Daily Film Renter*

Clear cut box-office proposition . . . a picture with an already waiting public." *The Cinema*

A TWO CITIES - CONCANEN FILM

GFD

FILM TECHNICIANS' VALUABLE WORK

Keeping British Production Alive

WARM tributes to film technicians who had pressed the importance of film production upon a reluctant Government were paid by the Hon. Anthony Asquith, speaking as President of the A.C.T. at its tenth annual meeting at Caxton Hall on Sunday last. Mr. Asquith later relinquished the presidency after seven years.

During the seven years that he has been a member the results of A.C.T. activities had been amazing, he said.

To-day they could say that not only has A.C.T. nearly 3,000 members instead of 38, but that it had established itself as a particular force in film production. It was recognised by the appropriate Government Departments and had exercised an inestimable influence during those ten years on decisions of the greatest importance to the prosperity of film production. But for the untiring efforts of A.C.T. the Film Bill would have been infinitely worse. At the beginning of the war also, when the British film Industry seemed to be doomed to complete extinction owing to the Government's inability to realise that films were a powerful war weapon, the activity of A.C.T. was largely responsible for quashing the death sentence; with the result that British films had never enjoyed a stronger position or higher prestige.

Negotiations with Producers

A.C.T. could never have achieved this if it had not first organised the technicians themselves. Every section of the Industry was now covered by standard agreements regulating minimum wage rates and working conditions, with the exception of the newsreel Industry. Negotiations to reach these agreements were made extremely difficult by what I can only call the Cheshire Cat tactics of the studio employers, who never remained an organised body long enough for the agreement to be concluded but at the critical moment faded away, leaving only a mocking grin behind. But at last the employers have recognised the rights of our Association.

Tributes to Stalwarts

Paying a tribute to George Elvin's untiring work for the A.C.T. and to Miss Winifred Pearson's assistance, the President recalled "prehistoric" days. There was an attempt to form an A.C.T. as early as 1918. True it came to nothing, but it is worth remembering for the exploit of one of our staunchest and most redoubtable members, one who is known to you almost as well for his airy, I might almost say elfin grace of form, as for his sterling services to A.C.T.—Kenneth Gordon. Dick Turpin rode to York I forget why, and Little Eva crossed the ice pursued by bloodhounds, but when history comes to be written those exploits will pale before the thought the Ken Gordon rode a bicycle from Aldershot and back merely to attend an A.C.T. meeting.

Among other names singled out for mention were Stan Jolly, Roy Kellino and Bill Allan, who, in 1933, were responsible for starting A.C.T.; Cyril Stanborough, the original president; Ivor Montagu, who by his personal intervention avoided a crisis at G.-B.; Jack Cox, who was and still is a tower of strength; Thorold Dickinson, to whose labours on the Films Bill I can bear personal witness and to whom A.C.T. owes a particular debt of gratitude, Sid Cole, Ralph Bond, Desmond Dickinson, Percy Dayton, Charlie Wheeler, Reg. Bartlett and John Neil-Brown. This is perhaps the moment to express our gratitude to Bert Craik who, much to the regret of every cameraman, has left his optical printer and devoted his time to the thankless task of organising.

"Desert Victory's" Success

At the beginning of the war the Government failed to realise the importance of films as a war weapon. That they had seen the error of their ways was proved by "Desert Victory," which was not only a magnificent film and a great tribute to the courage, daring and technical skill of our peace-time colleagues, but also, as is shown by its tremendous success in Russia, a powerful piece of propaganda.

The whole nation owes a tremendous debt of gratitude to the technicians who are making the war a concrete reality instead of something you read about in the newspapers. And I feel that it is up to us to ensure that when they come back to the Industry it shall be an industry worthy of them.

International Amity

They will be glad that A.C.T. has been instrumental in providing comforts for their fellow technicians who have been doing the same magnificent work for the Soviet Union on the Eastern Front. And in this connection I would like to say how cordial our relations have been with the American technicians over here. I was present at a very pleasant evening during which we entertained some of them, and we have had a letter from the I.A.T.S.E., of Hollywood, which says: "Our members who write from England tell us they always receive a hearty welcome from the A.C.T., and say it is a grand organisation." I am sure we all hope that these friendly relations will continue after the war.

Safeguard for S.O. "Conchies"

Tynemouth Town Council has drawn up a list of conditions in connection with Sunday opening in the area. They include the following:—

No person shall be employed who has been employed upon each of the six previous days in connection with similar exhibitions; that no person shall be employed who expresses a conscientious objection to working on Sunday; that hours of opening be between 7.30 and 10 p.m. during British summer time and 6.30 to 9.30 p.m. on other Sundays.

The Mayor and Mayoress of Chester have become patrons of the local branch of the Odeon Children's Club. The children meet weekly at the Odeon, Chester, and will bring suggestions to the committee as to the kind of pictures they prefer. The club was opened last Saturday.

Ben Webster and Dame May Whitty in a scene from the Technic[illegible]or picture LASSIE COME HOME, which M-G-M will shortly prese[illegible]t

FOREBODINGS IN S. WALES

Tax Adjustments and Call-up of Women

SOUTH Wales and Mon. members of the C.E.A., at their monthly meeting, devoted considerable time to the proposed additional Entertainment Tax and eventually passed a resolution recommending that exhibitors should pass on the increase to the public. B. A. Lobley (Barry) presided over a fair attendance.

W. BERRIMAN (Pontypridd) explained that before making his decision as to what the tax should be the Chancellor of the Exchequer consulted the officials of the C.E.A. He wanted the money and intended to get it.

W. J. FOOKS moved, and ARTHUR B. WATTS seconded, the resolution that it be a recommendation to pass the increase on to the public.

"Disinclined to Collect"

W. PRICE (Tredegar) complained that there was no elasticity in it. In his case he did not feel inclined to collect the halfpennies off his people. They would also find that with regard to the 1s. 6d. people would go back to the tanners, and instead of the Chancellor gaining, he was very likely going to lose a lot.

W. HYMAN (Swansea) remarked that after the publicity in the newspapers the public were expecting the increases and would pay them.

R. MORGAN (Blaenavon) said he felt it would be a case of the public going into the cheaper seats.

ARTHUR B. WATTS: Cigarettes were 6d. before the war. They are now 1s. 2d., and the shops are selling more to-day than ever. Are they squealing about the cigarettes?

R. DOONER (Maesteg) said they had got to remember the Chancellor wanted more money from the Kinema Industry and had laid down conditions after discussions with their officials in London. The Chancellor had had the returns for the whole country, and they could not get away from it.

The resolution was passed by a big majority.

Carbons

Referring in his report to the Carbon Pool, W. BERRIMAN said the General Council emphasised that if the questionnaires sent out were not returned, exhibitors would probably have to whistle for their supplies of carbons.

Women Employees

Referring to the future employment of women, Mr. BERRIMAN said they were going to experience a lot of trouble, and they would find that all women between 33 and 43 were likely to be called up, and the following six months up to 4[illegible]. There was no appeal. They might get the Labour Exchange to spread the call-up instead of taking them all together, but the Minister was going to get 12[illegible] out of the Industry.

ARTHUR B. WATTS said it should be made clear that there was no intention of taking first and second projectionists—at any rate, not at present.

W. BERRIMAN's report was accepted with thanks.

Programmes for Youth

A letter was received from A. J. Lush, Service of Youth county organiser for Monmouthshire, asking the Branch Executive Council to receive a deputation from the Monmouthshire C[illegible] to discuss (1) Attendance of children at kinemas (2) Suitability of certain [illegible]ms for exhibition for young persons.

W. BERRIMAN moved that the deputation be received. He did [illegible]ot think it wise to ignore such an imp[illegible]ant body, and it was also decided to invite Mon[illegible]outhshire ex-hibitors to attend.

West of England Regra[illegible]ng

It was decided to accept [illegible] invitation to a conference organised [illegible] the Bristol and Devon and Cornwall [illegible]uch to discuss C.E.A. regrading of [illegible]nemas, the deputation to be composed [illegible] the branch officers.

Help the Red Cross

The CHAIRMAN reminded [illegible]embers of the Red Cross Week comm[illegible]ng April [illegible] and W. Berriman said it [illegible]one of the most worthy causes. The[illegible]ere suggested that every kinema would [illegible]for collections to be made in the [illegible]orium and that there would be a s[illegible]interval for that to be done. "I belie[illegible]ese parcels sent to our boys are rea[illegible]godsend," he added. "If you can [illegible]ote a little time to this it is a duty [illegible]o it."

On the proposition of A[illegible]B. Watts it was decided to ask [illegible] Ministry of Information not to send [illegible]n anything for this week.

Alan Ladd's latest

"LUCK JORDAN"

P-TO-TH MINUTE entertain-
ment promised in Alan
d's first lo starring vehicle,
ucky Jor n," which Para-
unt is ab t to Trade show.
ngoers on the prowl for some-
g new in rill subjects will, it
tated, ha to hunt no farther
n this f t-moving, romantic
enture st y, with the sensation
"This n for Hire" and
he Glass Key" for the biggest
of his c reer.

pies, F.B agents, gangsters, a
that m es at dive bomber
d and a vely newcomer to the
en. blon Helen Walker, of
Broadw stage, combine to
ke "Lucky Jordan" one of the
bets in exciting entertainment
come this way in a long, long
e.

n the story, Alan Ladd stars
der the direction of Frank
tle as a gangster "big shot"
o is drafted into the U.S. army
deserts when he finds the
cipline more than he can
mach. He becomes involved in
plot to sell military secrets to
zi agents. How the gangster is
enerated and uses his quick
gger finger for the benefit of
cle Sam forms the thrilling
max to the plot.

Helen Walker, Alan Ladd and Maire McDonald in LUCKY JORDAN (Paramount)

It was Frank Tuttle who directed Alan Ladd in "This Gun for Hire," the picture that catapulted him to overnight stardom. The theme of "Lucky Jordan" is based on a story by Charles Leonard, and the screenplay was written by Darrell Ware and Karl Tunberg. The large cast also includes Sheldon Leonard, Mabel Paige, Marie McDonald and Lloyd Corrigan.

Parole for William Fox

William Fox, former film magnate, who is doing penal servitude at Philadelphia for defrauding the Government in connection with his bankruptcy proceedings, is to be paroled on May 5, according to a statement by his attorney in the Supreme Court, reported by the *New York Daily Mirror*.

He surrendered to the authorities last November to serve his sentence of a year and a day.

NO STANDING IN KINEMAS

Grantham Application Refused

AS a sequel to proceedings at Grantham borough court last week, in which J. A. Campbell, Summer End, Barrowby Road, the occupier, was fined £3 for allowing standing in the gangways at the Picture House, Empire and Central Cinemas, and his three managers £1 each for aiding and abetting, applications were made to the magistrates on March 30 by Mr. Campbell for limited standing to be allowed in his kinemas, and by H. Sanders, manager of the State, for standing to be allowed there.

After considerable cross-examination by the chief constable, W. Weatherhogg, the applications were refused.

It was requested that in the Picture House 50 should be allowed to stand on the ground floor and 25 in the balcony; at the Empire, 20 upstairs and 25 down, and at the Central, 20 and 10. In the State there were ample exits, six on the ground floor and three on the balcony. The house of 1,400 people could be cleared in two minutes. He applied to be allowed to stand 120 people in the side gangways, 50 at the back and 30 in the two side gangways upstairs, a total of 200

It was a public service to allow people to stand for a short time after the last programme had started, maintained Mr. Sanders.

Stalybridge Watch Committee has sanctioned the opening of the Hippodrome on Sunday, May 2, for a kinema and variety performance in aid of the Forces Comforts Fund. The committee has acquiesced in the opening of kinemas on Good Friday from 2 p.m. to 10 p.m., subject to previous approval of the programmes.

hn Barrymore in the film Moby Dick." A whale of a success 1931 . . . the year when London was odlit. London's lights will go up ain—are you planning for post war nditions?

Photograph courtesy of Warner Brothers.

KEEP GB-KALE

★ PROJECTION AND SOUND EQUIPMENT,
★ SCREENS, SEATING, CARPETS, STAGE
★ DRAPERIES, LIGHTING, DECORATIONS

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Pitchforas 2473

The Observation Window.

The Co-operative Note in Film Production

CHECKING UP ON CARBONS

AN interesting aspect of last week's B.K.S. meeting was the comparison drawn by several old-timers among the audience between modern methods of production planning, as described by Tom White, and those of earlier days. Will Barker especially recalled in his usual humorous vein the production organisation of 40 years ago, which consisted of himself and a man to look after the props and costumes.

THE real point chiefly stressed, both by the lecturer and in the discussion, was the necessity first of ensuring that everybody concerned in the production should have ample opportunity of getting acquainted with the script, and of offering suggestions; and that the script should be unalterable once production has commenced. It is to be feared that these ideals are not always attained; as the lecturer drily commented, postponement of the commencing date is cheaper than shooting "off the cuff," and then remaking the story—and anyway, laundry costs are increasing every day.

CREDIT titles—a very vexed question—was brought up. Several technicians—stressing their own disinterestedness in the matter—considered the credit title a reward for a good job of work; but other speakers had to agree that the audience was rarely interested in anything but the names of the stars, and the suggestion was made that—especially in these days of stock shortage—credit titles should be abolished, and the names of technicians publicised to the Industry through the medium either of Trade-show programmes or of the Trade Press.

THE need for everyone to co-operate in making the film a success is reflected in the A.C.T. report, and probably accounts for technicians wishing to have a larger say in the methods by which the film is produced. This, however, must not be mere interference, but a harmonious co-operation, with a readiness, should a suggestion be rejected, to work with as much enthusiasm along the other man's lines as though one were working along one's own.

FROM a report made to the C.E.A. General Council it would appear that a new survey of the carbon position has become imperative. This need not necessarily mean any serious cutting down of carbon supplies, but a strict supervision of distribution. It is obvious that as the scale of war activities expands demand for carbon products by Government Departments must increase, and economy in other departments of civil life must be matched by economies in carbon supply.

RECENTLY some controversy arose about the appointment of women as kinema managers, and in one particular case the Superintendent of Police drew attention to a Home Office circular in which the references to the licensee to be in charge were all in the masculine, and these references were sought to be interpreted as excluding women. The C.E.A. has inquired of the Home Office, and understands that, while they have no authority to decide a point of law, the view was expressed that the general efficiency and reliability, not the sex, of the person in charge of the premises should be the ruling consideration. This opinion should effectively arrest any local authority attempting to exclude women from managerships in future.

J. BENSON.

POOL CARBONS

PLANNING A FEATURE FILM

B.K.S. Talk by Studio Chief

THE vast amount of unseen detail work that precedes the shooting of a picture formed the subject of last week's B.K.S. paper. The speaker was Tom White, who, in 1909, started his film career with Cecil Hepworth, and is now production manager to Independent Film Producers.

The first essential, said Mr. White, is a completed script, which should be available at least six weeks before production commences. It should be in absolutely finalised detail, with all requirements clearly set out. The original theme will be expounded by the producer to the author or authors, who will then work upon it. The most valuable and constructive item is a short synopsis treatment, which shows the major incidents and the locations in which they occur.

Location Shots Later

It generally pays to make the location shots *after* the studio shooting is completed, although it may be necessary to obtain data and atmosphere in advance. The position is, of course, different in the case of a picture like "49th Parallel," a large proportion of the material of which was made in another country, Canada; only after this material had been secured and viewed could interior work commence.

The cost may next be computed. Time and cost are nearly synonymous terms in production; if one is on time, one is usually on cost. Expenditure falls under two headings: non-recurrent, and those items which become a daily increase. Under the first come such items as cost of story, producer's and director's remuneration, leading players, overheads, and insurances. Experience shows that the average cost per day is broadly about £750 for a major picture in black-and-white, or £1,000 in colour

Cost Estimates

How is one to arrive at an estimate of the time the production may take? The running time of the first assembly will probably be about 100 minutes; experience shows that throughout the production, one seldom achieves more than two minutes per day, giving approximately 50 days—say 8 shooting weeks—which is the average production time.

Working on this basis, and assuming an amount of, say, £25,000 for non-recurrent items, we will have 48 days at £750, or £36,000. This added to the £25,000 makes £61,000, and allowing £4,000 for £5,000 for finishing costs, we arrive at the figure of £65,000 or £66,000 which appears to be the normal cost of an average picture.

Concurrent with the compiling of the final script—which should be completely finalised before the floor is reached—is the task of engaging members of the unit. The head man is naturally the producer, whose judgment should be final on all warring points. The director's task is to execute the producer's ideas and transform them into practical fact on the screen; he is in entire control of the floor unit. The assistant director should really be termed the associate director; he is the "right can" among the machinery. The production manager must constantly survey the field of action as a whole, and be ready to forestall trouble before it arises.

The Studio Technicians

The sound crew usually work together as a team, and are then before allocated *en bloc* to a production. The most important man is the technical side is the lighting expert; he paints the image which is projected to the general public.

The art director's work becomes the pivot on which the whole production turns. He will indicate the types of sets required, which sets must be real exteriors, and which sets call for lengthy period of construction. The office will be preparing the long office tests on principals for set and undertaken. story make-up

We should still artistes will be from the commencing. The heads some six weeks must each have a department which they can by of the script their requirements. Casting costs must be considered. the picture is a

Continued page 46

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

"THE Public knows more about pictures than we do." How often have we heard that phrase from kine-managers seeking to excuse their shortcomings as showmen? It is no excuse but a reproach. What should we think if our grocer, asked about the quality of a brand of tea, replied "The public knows more about tea than I do." It would be taken as a sign of inefficiency. Why should not the same apply, then, to our business? If a manager really thinks that the public knows more about films than he does, it is time he took steps to rectify the matter by making himself master of kinema knowledge. Then he will be looked up to as an expert and will be in a position to run his business with maximum effect.

The V.Cs. Parade

WITH only ten days to prepare a campaign for "Desert Victory" as against the three weeks' notice of his position houses at Leeds, manager J. Yardley had to work quickly to gain an advantage for the Odeon.

As frequently happens, short notice is due to quick thinking, and in this case it brought results for the combined efforts of the manager, his assistant-manager, Lt.-Col. H. Daniels, V.C., the organist Henry Croudson, and chief projector Henry Lister, who put over a parade which was described by Leeds residents as the most impressive ceremony ever held at the Odeon.

With a parade of bands, troops, cadets and A.T.S., a specially prepared musical prelude, mainly comprising regimental marches of the units serving in North Africa, a prologue by Lt.-Col. Daniels, and a most effective display of stage lighting, the exploitation would still have been good, but the culminating point which raised it right above the ordinary was the appearance on the stage of four V.Cs (three of them Leeds men) each receiving, which brought the audience to a tremendous pitch of enthusiasm and a storm of applause.

Acknowledgments are also given to the assistance by the Chief Constable, who made use of the special occasion gave permission for the procession through the streets. Under normal circumstances, no procession is allowed for private enterprises.

Northern Boys

FROM the Playhouse, Fraserburgh, in the North comes news from Manager John McTaggart of his activities in that part of the country.

At his showing of Paramount's "Coastal Command," he was fortunate in securing as guest Air Commodore Carnegie, A.F.C., Director of Flying Training in the R.A.F., who, introduced by the Provost, addressed the Cadets of the Air Training Corps and the Air Scouts from the stage of the theatre.

Photograph shows seated from left to right Air Commodore Carnegie, A.F.C., Director of Flying Training, R.A.F., Provost Thompson, Fraserburgh, John McTaggart, manager, and F./Lt. J. B. McDonald, Officer Commanding No. 1383, Fraserburgh Squadron of the Air Training Corps.

A fine parade and undoubtedly a boost for business.

Clocked Up

AT the Empire, Mansfield, the manager, Mr. Denne, has successfully exploited "Went the Day Well?" The front of the house was effectively decorated, and a special first night was arranged and attended by the Mayor and the heads of the civic and military bodies.

Several novel "stunts" were arranged outside. One was an 8 ft. long banner made to represent a telegram received from the renters, and displayed in the centre of the town during the week of showing. The other "stunt" meant the requisitioning of a large public clock on the supports of which was fastened the notice—"This is the right time—to see 'Went the Day Well?' at the Empire."

Mr. Denne realises the value of novelty "stunting" in these days when ordinary facilities for advertising are limited, and has been highly complimented upon his efforts.

Imposing parade of youth at Frazerburgh to view COASTAL COMMAND (Paramount), at the Playhouse, by invitation of John McTaggart

Four V.Cs appeared on the stage of the Odeon, Leeds, to support the presentation of DESERT VICTORY (G.F.D.). Left to right: Major G. Sanders, Sgt. W. Bu[illegible], Lt.-Col. H. Daniels (assistant manager), J. M. Yardley (manager), and Sgt. A. Mountain

His First Attempt

THE initial effort at exploitation of Leslie Lancaster since taking charge at the Odeon, Burnley, took the form of a bold announcement of his two features, "Wings for Victory" and "Road to Morocco" on bannerettes with the R.A.F. emblem superimposed on a large "V" and fastened to his festooned backcloth.

It was an effective announcement which could not be overlooked.

Port Talbot's Gala

IT must have been a proud moment for Harold E. Williams, the popular resident manager of the Majestic Cinema, Port Talbot, when the Mayor of the town (Coun. J. Treharne) introduced Noel Coward's epic film, "In Which We Serve," to a guest audience which included civic leaders, magistrates, ministers, officers and men of the triple Services. It was the prelude to "full house" all through the week. Excellent and appropriate non-sync. music introduced the film in the right atmosphere.

At the invitation of Max Corne, men of the Services were invited to the opening performance. About 150 paraded, and Mr. Corne and Harold E. Williams were thanked for the courtesy and excellent arrangements.

Poor Prints

TWO photographs received from manager E. Ledger show what a fine display he made at the Ritz, Barnsley, for exploitation of "In Which We Serve," unfortunately the prints have neither depth nor contrast sufficient to make good blocks.

He tied up with the National Savings movement, thus securing colourful posters, and was also fortunate in obtaining the loan of a ship's steering-wheel and the bell of H.M.S. *Stork*. These trophies were set up in the foyer against a background of bunting, with strings of pennants suspended from the ceiling and stretching in all directions. Another item of interest was the plaque presented to the town by the Admiralty to commemorate the adoption of the submarine *Regent*.

For the week prior to screening organist Norman Townsend did a special interlude with slides. This consisted of songs with a nautical flavour and included a realistic storm scena with effects whilst the theatre was in complete darkness, which was received with tremendous applause by patrons and became the talk of the town.

During the week of screening this section of interlude was used as an introduction to the picture. The theatre was blacked out before the picture was due, and the organist put over part of the storm scena, fading into the hymn "Eternal Father, Strong to Save," and whilst this was being played the naval prayer from which the picture took its name was recited over the public address set. It gave a very realistic opening.

Fourteen Gold Watches

ONE evening last week the Capitol Cinema, Sheffield, was the scene of a gift of a gold Waltham watch to Leading Aircraftman Charles Frederick Dawson of the Fleet Air Arm, who was awarded the D.S.M. for bravery in a recent Malta convoy action. The presentation was made by M. J. Gleeson, Esq., chairman of the board of directors of the Capitol.

An interesting fact was that Dawson, prior to joining the Fleet Air Arm, was

Continued on page 44

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Manager Denne's novel stunt at Mansfield for bringing timely attention to the filming of WENT THE DAY WELL (U.A.), at the Empire

employed by Mr. Gleason and actually worked on the Capitol during its construction, and so he received a gold watch from the kinema which he helped to build.

This makes the 14th gold watch given away from this theatre—12 were presented to Sheffield men who served on H.M.S. *Exeter* and *Ajax* at the Battle of the River Plate.

Britain's Cadet Army

SOME of Britain's youthful Cadet Army provided the guard of honour for the opening performance of "Desert Victory" at the Odeon, Wallington, thus paying tribute to their elder brothers who are the stars of this great picture of the Eighth Army's glorious victory.

Prior to the showing of the film the stage "tabs" parted to disclose the band and some 50 cadets of the "E" Company, 4th Cadet Battalion, the Queen's Royal Regiment. Their drums, bugles and fifes suitably heralded the epic film, and their steadiness and well-trained performance were a credit to their Commanding Officer, Captain B. J. Green, who spoke a few words to introduce the film. He referred to the "King's young armies responding to the call to 'Be Prepared,' and training to take their place with their elder brother—the Army in the Field." The management's happy idea of thus linking the fighting present with the fighting future was enthusiastically received by the packed audience.

The Friars' Sunday

A SPECIAL Sunday concert in connection with Canterbury's "Wings for Victory Week" was held at the Friars Kinema on April 4. The compère was F./Lt. Robert (Monday Night at Seven) Lynton, and the dance and military bands of the Buffs provided music. Those taking part were warmly thanked by the Mayor of Canterbury (Ald. C Lefevre).

A Clever Lad

DURING the showing of "In Which We Serve" at the Odeon, Faversham, a display of model ships was staged in the foyer. The models were the work of Alan Frier, of Ospringe, and many patrons commented favourably on the work of the young craftsman. One of the models which received particular attention was that of H.M.S. *Ameria*, Faversham's adopted warship. The models were set in a background of nautical fittings lent by a local firm.

Manager A. Milton Crowe built up his display in the form of a ship's bridge, and made a deft job of it.

Coincidence

IT was a fortunate coincidence that Bradford's Wings for Victory Week should fall on the dates for L. Wilkinson's showing of "Wake Island" at the Odeon.

To take full advantage of this, he contacted the Publicity Committee, who struck a bargain with him to give free artists' work, etc., for his announcements if he could secure five window tie-ups for conjoint displays. This he managed to effect, and so got all his publicity expenses covered, including his foyer display.

On the Monday of showing, a contingent of A.T.C. lads with their band went and saw the picture. Unfortunately, the weather turned out to be absolutely atrocious, so the inspection by the Lord Mayor was held in the circle lounge.

On Thursday the A.T.C. band gave an exhibition of march and countermarch on the area outside of the theatre. It happened to be a fine night this time, and a big crowd congregated to watch and hear the band.

Navy-Minded

RECENTLY appointed manager of the Plaza, Chichester, W. Humphryes has lost no time in putting out telling publicity for his new theatre. Undeterred by lack of foyer space, he converted a sector of a shop next door to his purposes, and for a start made a brave window display for the "Pied Piper" with large coloured stills, pictures cut from the KINE., which attracted sufficient attention to spur him to bolder efforts for "The Navy Comes Through." Using a 4-ft. actual working model of a battleship, standing on two oak pedestals, as a centrepiece, he contrived an interesting surround with details of the vessel's construction, crew tonnage, etc., backed by an old 5-ft. streamer, used in reverse for flaming red title, screen and newspaper cuttings patchworked beneath, telling of Navy exploits in recent months. Miniatures of Fleet Air Arm aircraft, torpedo carriers, etc., were suspended in diverse positions as if circling round the battleship.

Bath Bomb

LAST week Bath organised a "Wings for Victory" campaign. Mr. Wootten, manager of the Beau Nash Kinema, placed in the vestibule of his theatre a 500-lb. bomb in readiness for loading. On this the members of the public were invited to stick as many savings stamps as possible. The bomb was "sponsored" by members of the British League of Aviation Cadet and Cadette Corps, members of which attended each day to sell the stamps. The "target" set was £510; but it was hoped to raise £1,000.

Bambi's Window

AN attractive tie-up with Mansfield's Music Store was planned by H. Kaye to call attention to his screening of "Bambi" at Worthing Plaza. This happily coincided with the restoration of the store's window range, so that an entire wing was available for an artistic tableau featuring the musical numbers of the film, backed by panels and billboards giving details of performances, with H.M.V. display cards and a small collection of musical instruments forming the rest of the picture.

Scots' Initiative

OUR friends above the Tweed so seldom write to us, and as we suffer from a dearth of local correspondents these days the good work of Northern exhibitors goes unrecorded.

George Gilchrist, however, is proud of his efforts to put over "In Which We Serve" at the Royal, Peterhead, and tells us of his teasers, display boards, Press notices, front-of-the-house and stage decorations, all of which entail a lot of hard work but fall within the ordinary routine of showmanship. Two of his brainwaves, however, call for special mention: one was the crafty idea of dressing the frontage with flags and other bunting, but omitting to display any notices, thus causing great speculation in the town and apparently being the one topic of conversation at that night's tea-tables.

Simple but very effective stage announcement contrived by L. Lancaster at the Odeon, Burnley

SAVE YOUR
WASTE PAPER!

...ut what to me a ...aration and scr... Personal Opinio... ...isms of three ... people who had al... ...dy seen the film

This proved most ...effective propagan... and evoked much ... ...ment.

It is original t...ches such as th... that prove a show...an's worth.

On the Council

OLD friend and ... social service s... ...man John E. Lake, of the Re... Rayleigh, is on top of the world beca... he has been appointed publicity off... for the local "Wings for Victory" W... and has further been approached to a... his name to go forward to fill a vacan... on the local Board of Councillors.

He is full of ideas to bring in the c... for a big "Wings" Week, and has a... enlarged his box contributions to t... C.T.B.I. by dropping in all the pen... received from sales of his monthly p... grammes.

Trip for Workers

IN connection with the screening ... the film "Nine Men" at the Regen... Sheffield, R. T. Rea, G.-B. divisio... publicity manager, carried out a ne... propaganda scheme. This centred ro... the catch-phrase, "Umpity Poo," ... prominent in the film, and which ... slang for *Un petit peu*, or, roughly tra... lated, "that little bit extra."

Mr. Rea saw a chance of gaining p... licity for the picture and also an opp... tunity for increasing production in t... great steel works of Sheffield as an a... to the war effort. The workers in th... war factories were invited to dete... and encourage others to develop Umpi... Poo over a period of eight weeks af... the run of the film at the Regent. T... nine men displaying the greatest Umpi... Poo and impressing others with it w... to be rewarded with a special trip ... London and a visit to the studios ... Ealing to see how the film was ma... J. Forsyth, G.-B. c... f of theatre p... licity, gave the sche... his blessing a... arranged for the ... t to the studi... Mr. Danischewsky, ... rector of publ... undertook to see t... the men had ... good time. They w... lunch with ... at the studios and ... may meet Mich... Balcon.

Works directors i... heffield are g... the scheme their ... usiastic supp... It is being broad... throughout ... works daily, it ... g stressed th... workers should s... ie film at ... Regent to get th... full meaning ... Umpity Poo. Tin... x-office bene... and the effect on pr... tion at the w... up to now has be... ratifying.

Eye-St... ...pers

FIVE windows i... ling toys, bo... children's w... and childre... mantles were used ... Middlesbro... largest store by ... eynolds Robe... manager, Elite, M... esbrough, to ... over the film "B... " (RKO-Ra... Children and grow... found great ... terest in stills ... reproduction... "Bambi," "Thum... "Flower" ... keeping the Elite ... the public ... whilst on their st... ng tours in ... main thoroughfare.

RELEASES FOR MAY 17, 1943

ompiled by A. W. OWEN

" ISH "
(G-M)

U. Lengt 7,608 ft. Reg. No. .5669. Rev ed in KINE. Septem- er 17, 1942.
—Marjorie ain, Zasu Pitts.
SPHERE. — I antic comedy-drama, old in smal wn settings of a self- filled, midd aged spinster and her wo maiden ddies who meddled in he heart a irs of others with un- xpected res s.
—" Wedd of the Rose," Jessel Hawkes), w adaptation from the iano-solo co .
SYNC.—As o n, recorded on H.M.V. B.3970 by J Hylton's Orchestra.

" THU DER BIRDS "
(20th Century-Fox)

U. Leng h, 6,947 ft. Reg. No. F.6149. Rev ewed in KINE. Febru- ry 25, 1943.
—Glene erney, Preston Foster, ohn Sutton.
SPHERE.—Ro antic aerial melodrama, photographed in Technicolor, showing he Thunder Bird Field, which is the st training centre for United States, British and Chinese cadets. The story concerns rivalry between n American and a Britisher for the ame girl.
—" Fame and Glory " March, Matt (Hawkes), with adaptation from he piano-solo copy.
SYNC.—As organ, recorded on Boosey-Hawkes B.H.1917 by the Regent Con- ert Orchestra.

LACKIE GOES HOLLYWOOD "
(Columbia)

. A. Length 6,083 ft. Reg. No. F.6133. Reviewed in KINE. February 11, 1943.
—Chester Morris, Constance Worth.
SPHERE.—Comedy-crime melodrama, he latest of the Boston Blackie eries, telling how the famous re- formed crook again beats his old enemy Inspector Farraday to the draw and delivers a wealthy friend from blackmailers.
—" Melodie Passionée, F. Tapp (Bosworth), with adaptation from the iano-solo copy.
SYNC.—As organ, recorded on Bos- worth B.C.1094 by the Regent Classic Orchestra.

" FALSE CLUES "
(Columbia)

U. Length 5,402 ft. Reg. No. F.6065. Reviewed in KINE. Janu- ry 21, 1943.
—Bill Elliott, Tex Ritter.
SPHERE.—Ro antic melodrama of the North-West ounted Police, in which a sergeant falsely accuses a cowboy of robbery, but corrects his error in time to secure the innocent suspect's co-operation.
ORGAN.—" Troyens à Carthage," Berlioz (Chester), Overture, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. D. 2061 by Symphony Orchestra.

" EVERYTHING HAPPENS TO US "
(G.F.D.)

CERT. U. Length 5,465 ft. Reg. No. F.6246. Reviewed in KINE. March 18, 1943.
STARS.—The Ritz Bros., Jane Frazee.
ATMOSPHERE.—Comedy with music, in which high jinks and gambling joints in a one-time ghost town give the Ritz Brothers opportunity to put over their special brand of fooling and song and dance numbers to advantage.
ORGAN.—" Donkey Serenade," Friml (Chappell), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia F.B.1813 by Mantovani's Orchestra.

" MAN WITHOUT A CONSCIENCE "
(Pathé)

CERT. A. Length 5,700 ft. Reg. No. F.6274. Reviewed in KINE. March 25, 1943.
STARS.—Jean Parker, Ricardo Cortez.
ATMOSPHERE. — Gangster melodrama of gangsterdom, built round the machinations of a ruthless, inhibited megalomaniac. Staging includes night-club sequences and picturesque Arizona exteriors.
ORGAN.—Incidental, " Conspiracy," Engleman (Bosworth), with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on Bosworth B.C.1127 by the International Radio Orchestra.

" THE COMMANDOS STRIKE AT DAWN " (Columbia)

CERT. A. Length 8,973 ft. Reg. No. F.6301. Reviewed in KINE. April 1, 1943.
STARS.—Paul Muni, Anna Lee.
ATMOSPHERE.—Romantic war drama, set in Norwegian backgrounds, showing the effects of Nazi methods on the life of the villagers, leading to a climax which depicts a commando's raid, with thrilling effects.
ORGAN.—" Norwegian Scenes," Suite, Matt (Hawkes), (No. 1), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1916 by the Regent Concert Orchestra.

NEVERPART —
Cold Wa r Cement for
Rubber oring, Bake-
te, Eri oid, Roofing,
ngineer g, etc., etc.
ill Join V od Permanently
ull particul :
EVERPA T
9 Higham S et
altham stow.
arkswood 1 2
FIRM AS THE GUARDIAN KNOT
Trade Mark

" I LISTEN IN "

It has been my contention for many years that the greatest entertainment value of the modern kinema organ is the presentation of light orchestral music, especially when the organist at the console uses orchestral piano conductor scores which enable him to reproduce tone colour registration of the instruments as used by the composer.

A brilliant example of this was evident in Reginald Foort's recent B.B.C. broadcast (for once on the " Home Service "), in which he played excerpts from Edward German's music, including the " Three Henry VIII Dances " and the " Merrie England " selection. All the items were played with strict adherence to the orchestrations and certainly gained much in entertainment and musical values in consequence.

Cannot we have many more of such broadcasts by other organists as there is undoubtedly a large body of listeners who share my own appreciation.

A. W. O.

ORGANISTS' TRANSPOSITIONS

Harold Coombs and a Vocalist at Kingston-on-Thames

ARRIVING at the Regal (A.B.C.), Kingston-on-Thames, to see how Harold Coombs was settling down as resident solo organist at this important theatre, I found the new supervising manager, C. W. Scott-Buccleuch, in the well-appointed café. Our last meeting had been in Southampton. Unless I am very much mistaken, this manager (who is an old theatrical manager, and his father, whom I had met in the old touring days, an actor-manager of distinction in the old Wilson-Barrett days of drama), is going to put the Regal organ back again on the map, as it was in this theatre's early days, when Reginald Foort and others blazed the trail and Harold Ramsay followed with some good stage settings and shows. Well, Kingston always had had the reputation of being musical in its tastes, and I sincerely hope that much friendly rivalry with the Granada house just up the street will result in reviving musical interests again. Harold Coombs is a competent and long experienced organist and will, I am certain, do his utmost to set a high standard; he is certainly already popular.

Acting as compère, he introduced a pleasant-voiced soprano, Joan Bradford, who sang " Because " and " One Fine Day " (" Bohème "). The organist preceded the vocalist with the Russian phantasy " Black Eyes," and the " Intermezzo " from " Cavalleria Rusticana," these making an effective contrast in tone-colour and registration.

I was also interested in the organist's efforts to superimpose and add to the sound and silent announcements preceding the interlude and played with the list " down " and unlit. It was in perfect synchronisation and artistically effective. Harold Coombs' next broadcast is on May 13, and his programme is to include the whole of Coleridge Taylor's " Petite Suite de Concert," which will certainly be a distinct innovation in B.B.C. theatre organ recitals.

A. W. O.

Jerry Allen, now in " Strike a New Note " at the Prince of Wales Theatre, is a Margate lad, 17 years old, formerly well known to patrons of the Regal kinema, Margate, where he had his first " show " experience. While playing the organ at the Regal (since destroyed by enemy action) he was spotted by Tommy Trinder, who tried him out in revue at Chatham.

It is understood that Jerry, now appearing under his own name, has been filmed by Pathé with Jan Ralfini's Quads of Spring.

His career is being watched with great interest in Margate, which, in spite of another " Jerry," still has time to watch a local boy making good.

W. S. Bobby writes to say that he has just engaged a new organist at the Rex. His name is **Derek Taverner**, a local boy, and he is doing very well. This is the only organ featured in Cambridge at present, and is resulting in increased business. By the way, the boy is only 17 years of age.

Don Newman Holdsworth, formerly manager-organist of the Odeon, Burnt Oak, succeeded K. Rowlands as manager of Morden Odeon on his transfer to Weston-super-Mare. Here also he carries out the duties of organist formerly carried out by Reginald Foxwell, who is now touring numerous Odeon theatres in London and the Southern Area. Mr. Holdsworth was with Paramount, Union, County Kinemas, and now Odeon, with whom he has been for several years. Previous to this he was at various towns in South Africa, also master at the famous St. Andrew's College, South Africa, and broadcast from Grahamstown frequently on both organ and piano. Originally a straight organist, served articles at Ripon Cathedral. Conductor of famous Killowen Male Voice Choir in Northern Ireland, who frequently record and broadcast.

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.
		LONDON.			
Thur., April 22	10.30 a.m. & 2.30 p.m.	Century	Dixie Dugan	20th Century-Fox	Lois A[illegible]drews
,, ,, 22	10.30 a.m.	Own Private T.	Lucky Jordan	Paramount ...	
Wed., ,, 28	2.30 p.m.	G.B. Private T....	Stand In (Reissue)	International F.R.	Humph[illegible]y Bogart
,, ,, 28	11 a.m. & 2.30 p.m....	Own Private Theatre	Slightly Dangerous	M-G-M	Lana [illegible]ner... ...
Thur., ,, 29	2.30 p.m.	G.B. Private T....	Stage Coach (Reissue)	International F.R.	Claire [illegible]vor ... ...
		BELFAST.			
Wed., April 28	10.45 a.m.	Classic	We Dive at Dawn...	G.F.D.	Eric P[illegible]nan... ...
		BIRMINGHAM.			
Tues., April 27	10.30 a.m.	Scala	Foreign Agent	Pathe	John S[illegible]ton
Wed., ,, 28	10.30 a.m.	Futurist	We Dive at Dawn	G.F.D.	Eric P[illegible]nan... ...
,, ,, 28	10.30 a.m.	Scala	War Dogs	Pathe	Billy L[illegible] ...
,, ,, 28	10.30 a.m.	Forum	Russian Guerillas	A.B.F.D.	
,, ,, 28	10.30 a.m.	Scala	Bowery at Midnight	Pathe	Bela L[illegible]si ...
Thur., ,, 29	10.30 a.m.	Futurist	Margin of Error	20th Century-Fox	Joan B[illegible]nett... ...
,, ,, 29	10.30 a.m.				
		CARDIFF.			
Tues., April 27	11 a.m.	Park Hall ...	War Dogs	Pathe	Billy L[illegible] ...
,, ,, 27	10.45 a.m.	Empire	Margin of Error	20th Century-Fox	Joan B[illegible]nett... ...
Wed., ,, 28	10.45 a.m.	Odeon	We Dive at Dawn	G.F.D.	Eric Por[illegible]man... ...
,, ,, 28	10.30 a.m.	Queens	Guerillas and Heroes	Anglo-American ...	
,, ,, 28	11 a.m.	Park Hall ...	Bowery at Midnight	Pathe	Bela Lu[illegible]osi ...
Thur., ,, 29	11 a.m.	Park Hall ...	Foreign Agent	Pathe	John Sh[illegible]ton ...
		GLASGOW.			
Fri., April 23	10.50 a.m.	Playhouse ...	Foreign Agent	Pathe	John Shelton ... ...
Tues., ,, 27	10.50 a.m.	Playhouse ...	War Dogs	Pathe	Billy Le[illegible] ...
Wed., ,, 28	10.45 a.m.	Paramount ...	We Dive at Dawn...	G.F.D.	Eric Portman... ...
,, ,, 28	10.50 a.m.	La Scala	Bowery at Midnight	Pathe	Bela Lugosi ... ...
		LEEDS.			
Wed., April 28	10.30 a.m.	Odeon	We Dive at Dawn...	G.F.D.	Eric Portman... ...
,, ,, 28	10.30 a.m.	Tatler	Guerillas and Heroes	Anglo-American ...	
,, ,, 28	10.30 a.m.	Ritz	Foreign Agent	Pathe	John Shelton ...
,, ,, 28	10.30 a.m.	Tower	Greek Testament	A.B.F.D.	
Thur., ,, 29	10.45 a.m.	Tower	The Meanest Man in the World ...	20th Century-Fox	Jack Benny ... ...
,, ,, 29	10.30 a.m.	Ritz	War Dogs	Pathe	Billy Lee ... ...
		LIVERPOOL.			
Wed., April 28	10.45 a.m.	Paramount ...	We Dive at Dawn	G.F.D.	Eric Portman... ...
,, ,, 28	10.30 a.m.	Prince of Wales	Guerillas and Heroes	Anglo-American ...	... ...
,, ,, 28	11 a.m.	Scala	Foreign Agent	Pathe	John Shelton ...
Thur., ,, 29	11 a.m.	Futurist	War Dogs	Pathe	Billy Lee ...
,, ,, 29	10.45 a.m.	Paramount ...	Margin of Error	20th Century-Fox	Joan Bennett... ...
		MANCHESTER.			
Tues., April 27	10.45 a.m.	Theatre Royal ...	Undercover Man and Calaboose	United Artists ...	... ...
Wed., ,, 28	10.45 a.m.	Odeon	We Dive at Dawn	G.F.D.	Eric Portman... ...
,, ,, 28	10.45 a.m.	Theatre Royal ...	Lost Canyon and Fiesta	United Artists ...	... ...
Thur., ,, 29	10.45 a.m.	Theatre Royal ...	Lend Me Your Ear	Pathe	James Dunn ... ...
		NEWCASTLE.			
Tues., April 27	10.30 a.m.	Stoll's	Foreign Agent	Pathe	John Shelton ...
Wed., ,, 28	10.45 a.m.	Odeon	We Dive at Dawn	G.F.D.	Eric Portman... ...
,, ,, 28	10.30 a.m.	Tatler	Guerillas and Heroes	Anglo-American ...	
,, ,, 28	10.30 a.m.	Stoll's	War Dogs	Pathe	Billy Lee ... ...
,, ,, 28	10.45 a.m. & 3 p.m. ...	Own Theatre ...	Margin of Error	20th Century-Fox	Joan Bennett... ...
Thur., ,, 29	10.30 a.m.	Stoll's	Bowery at Midnight	Pathe	Bela Lugosi ... ...
		NOTTINGHAM.			
Wed., April 28	10.45 a.m.	Ritz	We Dive at Dawn	G.F.D.	Eric Portman... ...
Thur., ,, 29	10.30 a.m.	Ritz	Russian Guerillas	A.B.F.D.	... ...
		SHEFFIELD.			
Wed., April 28	10.30 a.m.	Union Street ...	The Meanest Man in the World ...	20th Century-Fox	Jack Benny ... ...
,, ,, 28	10.30 a.m.	Cinema House ...	Foreign Agent	Pathe	John Shelton ...
Thur., ,, 29	10.30 a.m.	Cinema House ...	War Dogs	Pathe	Billy Lee ... ...
,, ,, 29	11 a.m.	Union Street ...	Greek Testament	A.B.F.D.	... ...

Planning a Feature Film

Continued from page 42

cal director must be engaged in good time. If the production is to be in colour, the picture must be visualised in this medium from the beginning. The script should be again submitted to the Ministries who are required to give co-operation, and a copy sent to the censor.

The Shooting Schedule

The most important task is the shooting schedule. This is a list of the sets in the order of shooting. As a yard-stick of measurement, one can reckon on shooting three full pages of the script per day. There are probably no less than 600 separate set-ups in a production, or, say, nearly 11 per working day. The days to be allocated to each set must be worked out, and the art director must arrange to erect them in time, and in the order finally agreed.

In making a final judgment on the shooting time, one has to be influenced by the director and his method of working. He is practically 90 per cent. of a film; his decisions from moment to moment are paramount.

The total estimated cost can now be considered. The shooting schedule is naturally the basis of estimate. It must cover the cost of personnel, the cost of set construction, possibly 100,000 of negative stock, plus development of it all and printing of possibly 50 per cent. music, insurances, and numerous other detailed items.

The editor must be selected. A really good editor is more than an assembler of film; rhythm is essential in a film, and the editor contributes more towards this than anybody.

Daily Cost Sheets

In order to keep a clear picture of the situation it is very necessary for the accounts department to keep a daily cost sheet. This may be based largely on estimate, but should be near enough to actuality for its purpose.

Location shots must be organised. There may be some scenes requiring back-projection shots, and these backgrounds must be obtained. The unit manager should visit the location in advance with a still photographer.

Many smaller details remain to be completed: dressing-rooms. dressers, meal breaks, arrangements with restaurant, times for viewing rushes, various progress records, and not least, publicity.

And now we're off. It's 8 o'clock on Monday morning. The unit are all there; the lights go on—the clapper boy is poised with his new number board—the cameras turn—the battle has started. The fight wiil not go acc[illegible]rding to plan—never does. Fres[illegible] dispositions [illegible] be required—the[illegible] should be av[illegible] able; supplies m[illegible]st be there troops ready to advance—final the objective is g[illegible]ined.

WASTE PAPER

The salvag[illegible] drive is as urgent as e[illegible]r. Are you doing [illegible]ur bit?

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